

CONNOISSEUR
(ILLUSTRATED)

APRIL, 1909

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Vol. XXIII. No. 92

THE

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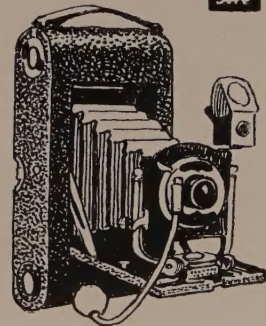
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The charge is 2d. per word, which must be prepaid and sent in by the 14th of every month; special terms for illustrated announcements from the **Advertisement Manager, 95, Temple Chambers, Temple Avenue, E.C.**, to whom all advertisements should be addressed.

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No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

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For Sale.—Genuine high-class Antiquities. [No. R3,413]

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Fine Etching of a beautiful Boy, by "Helleu." Price 10 guineas. Photo. proof on application. [No. R3,415]

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For Sale.—Set of fifteen celebrities of the French Convention, engraved by Fiesinger, after J. Guérin. Price £6. [No. R3,419]

What Offers?—J. McNeil Whistler's original copy, *Gentle Art of Making Enemies*, with autograph signature. [No. R3,420]

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For Sale.—Fine old oak Staircase, in perfect condition. Photo. on application. A bargain to early purchaser. [No. R3,423]

Genuine Antiques for Sale.—Dark oak Grandfather Clock and Bureau; also dark mahogany Commode or small Chest of Drawers. [No. R3,424]

For Sale.—Genuine old silk Paisley Shawl, perfect condition. What offers? [No. R3,425]

Set London Cries, in colour, after Wheatley. Engraved by Appleton. What offers? [No. R3,426]

Antiquities, Curiosities, Lace.—Descriptive list. [No. R3,427]

China.—Worcester crescent-marked Tea Service, 34 pieces, 14 gns.; 14 Chamberlain Worcester Plates, 4½ gns.; 16 Mason Plates, richly decorated, 7½ gns.; Bristol Delft Bowl, 12 in., rare, 3½ gns. [No. R3,428]

Glass.—Rare old Wine Glasses; sketches and prices forwarded. [No. R3,429]

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Wanted.—Snuff-Boxes, antique shoe-shaped only. [No. R3,431]

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For Sale.—Fine old Paintings, religious subjects, suitable for Church or private Chapel. [No. R3,433]

Young Man, with good experience with first-class antique picture dealers and acquainted with customers, anxious to improve his prospects, may hear of something to his advantage. [No. R3,434]

Bristol Teapot, marked, very fine condition. [No. R3,435]

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Fine Collection Pictures for sale, by Lawrence, Turner, Constable, Nasmyth, etc. [No. R3,437]

Portrait of Lady Hamilton, by Romney, for sale by private owner, once in famous collection. [No. R3,438]

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Baxter Prints.—Good copies for sale; also a few Le Blonds. [No. R3,441]

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Continued on Page XXII.

The Connoisseur

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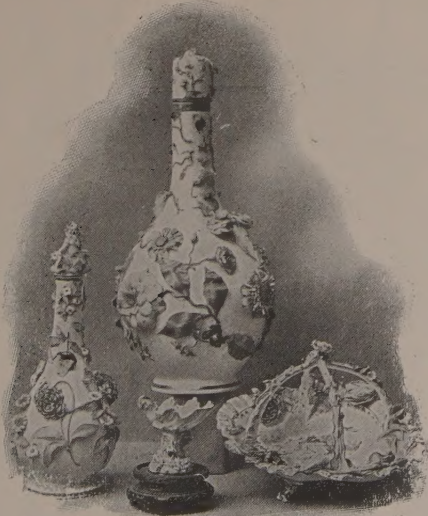
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THE CONNOISSEUR MAGAZINE

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Editorial and Advertisement Offices: 95, Temple Chambers, Temple Avenue, E.C.

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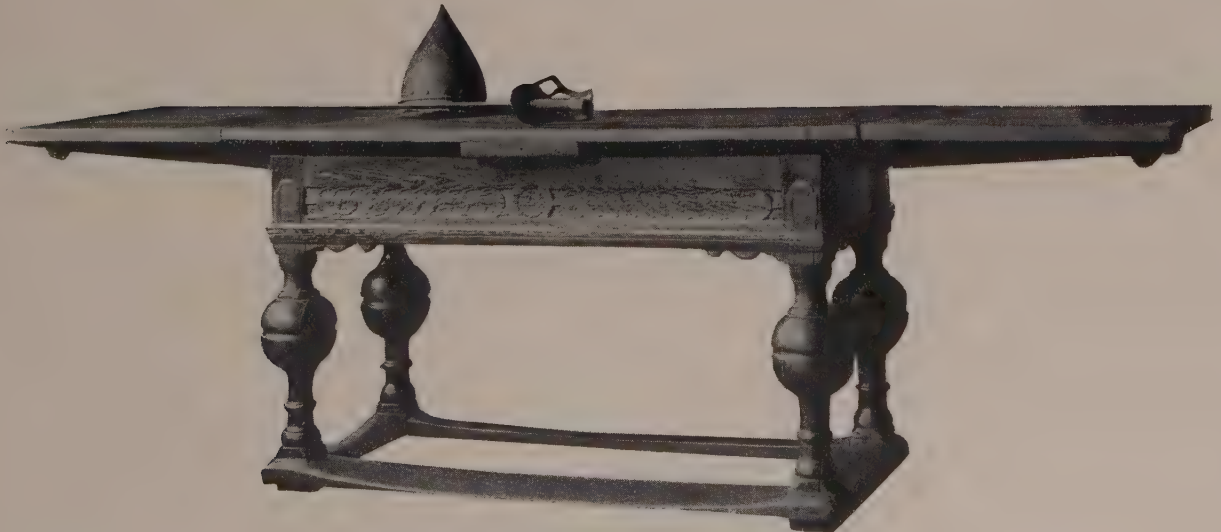
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Special Notice !

The illustrations of our latest acquisition, **Nine Panelled Oak Rooms of the "Wren" Period**, announced in the March issue to appear this month are unavoidably postponed.

These rooms are now being dismantled for removal to our Galleries, and will be illustrated as soon as the re-erection has been completed. :: :: ::

The Connoisseur

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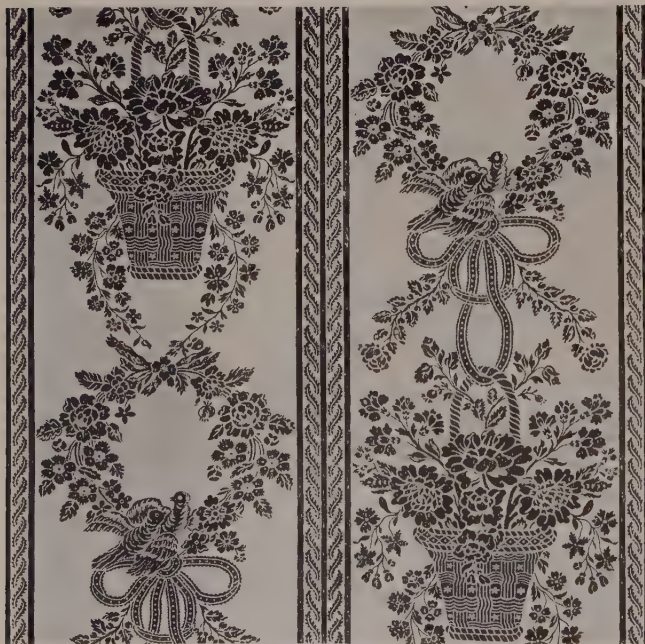
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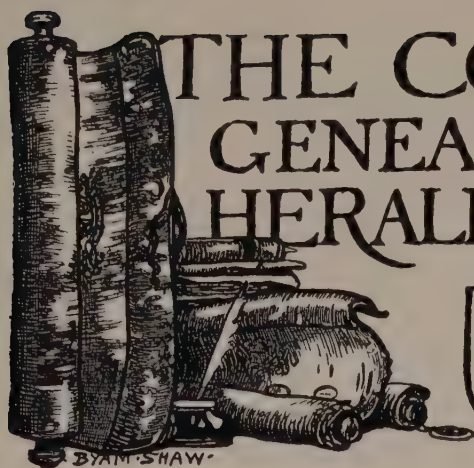
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When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents Heraldic Department

1,569 (Wisbech).—There is no law in this country compelling a man to bear Arms, even though he may have a right to do so. In order to take advantage of one's right to armorial display, a fee of one or two guineas must be paid to the Revenue, a little-known method of taxation which yields over £70,000 yearly.

1,572 (Canterbury).—The frequently used colloquialism, "strawberry leaves," as applied to the ducal state, derives its origin from the eight gold strawberry leaves which encircle a Duke's coronet. The aptness of this use, however, is somewhat discounted by the fact that strawberry leaves appear also in the coronets of a Marquis and an Earl.

1,573 (Sanderstead).—The Duke of Norfolk can trace his pedigree back to Saxon times, namely, to Howard, or Hereward,

who was living in the reign of King Edgar (957-973). His grandson, Hereward, was banished by the Conqueror, but was afterwards allowed to return, and to occupy Wigenhall and other estates in Norfolk. The first Duke of Norfolk was created in the reign of Edward IV., the title falling to Sir John Howard, a distinguished supporter of the House of York, who also received the title of Earl Marshal of England, borne since by his descendants. The old feudal castle of Arundel passed to the family by the marriage of Thomas, 4th Duke of Norfolk, with Mary, daughter of Henry Fitzalan, Earl of Arundel. This Duke forfeited his honours, and eventually was beheaded for having befriended Mary Queen of Scots. His son inherited, in right of his mother, the title of Earl of Arundel. The full title and estates were restored by Act of Parliament on 29th Dec., 1660.

1,574 (Llanelly).—Only three exceptions have been made to the rule which proscribes the conferment of the Victoria Cross upon other than military and naval servants. At the special request of Lord Canning and Sir James Outram, the coveted decoration was given to Mr. Ross Louis Mangles, of the Bengal Civil Service, who served as a Volunteer during the Mutiny, and afterwards to Mr. Macdonell and Mr. Kavanagh.

1,576 (Saffron Walden).—Stimulated by the interest of Queen Alexandra and other members of the Royal Family, the cult of Ex-Libris has developed considerably of recent years, and it is now quite the custom for the owner of even a small library to possess his own book-plate. For anyone whose right to Arms is established, an Heraldic design is most appropriate, but many enthusiastic devotees of Ex-Libris resort to pictorial and other original devices.

1,580 (Saxmundham).—Mottoes may not be borne by ladies. They had their origin in the war cries of the feudal ages, when a commander usually sought to encourage his retainers by some short but expressive sentence. Long after the practice had fallen into abeyance in ordinary warfare, Nelson proved its efficacy at Trafalgar by signalling to his fleet the historic message, "England expects every man to do his duty."

The following replies regarding pedigrees are unavoidably held over:—

1,570 (Betchworth); 1,571 (Chipping Norton); 1,575 (Hornsey); 1,577 (Horringtonford); 1,578 (Brussels); 1,579 (Tytherington); 1,581 (Tunbridge Wells); 1,582 (Lincoln).

The Connoisseur

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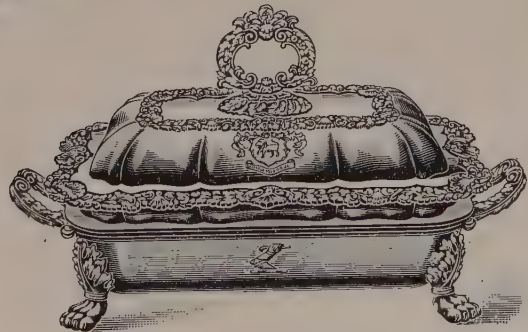
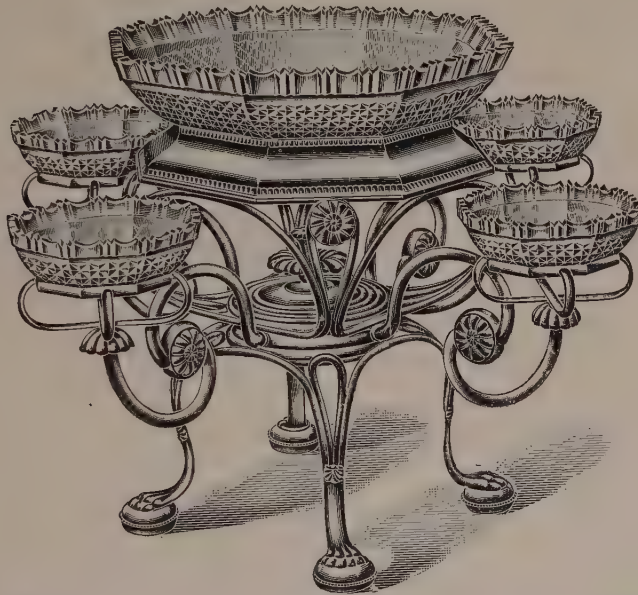
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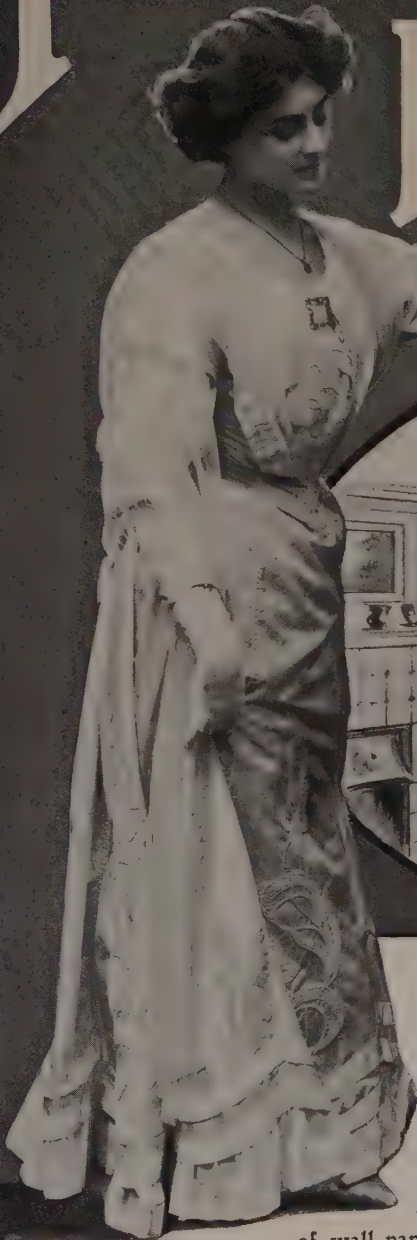
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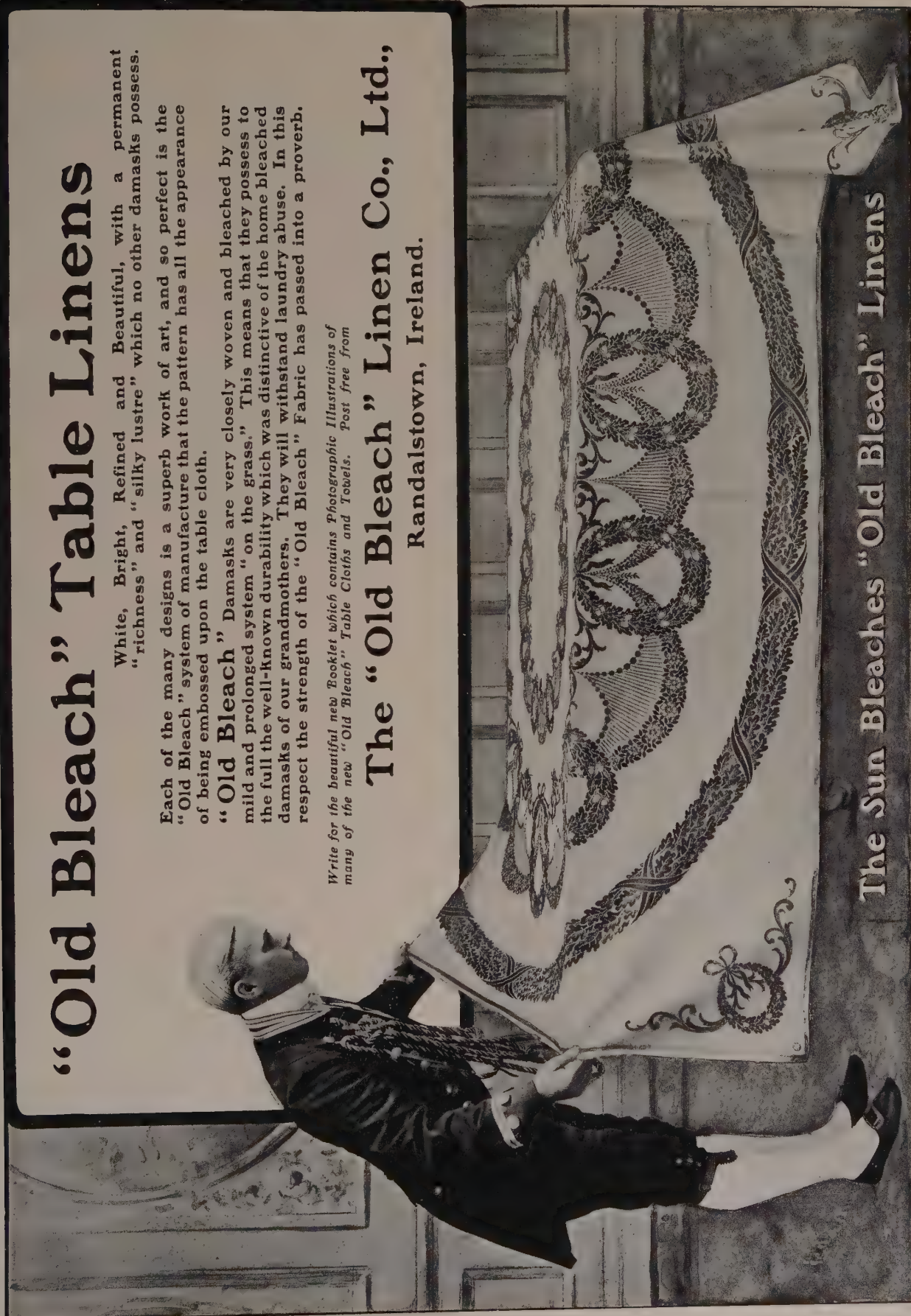
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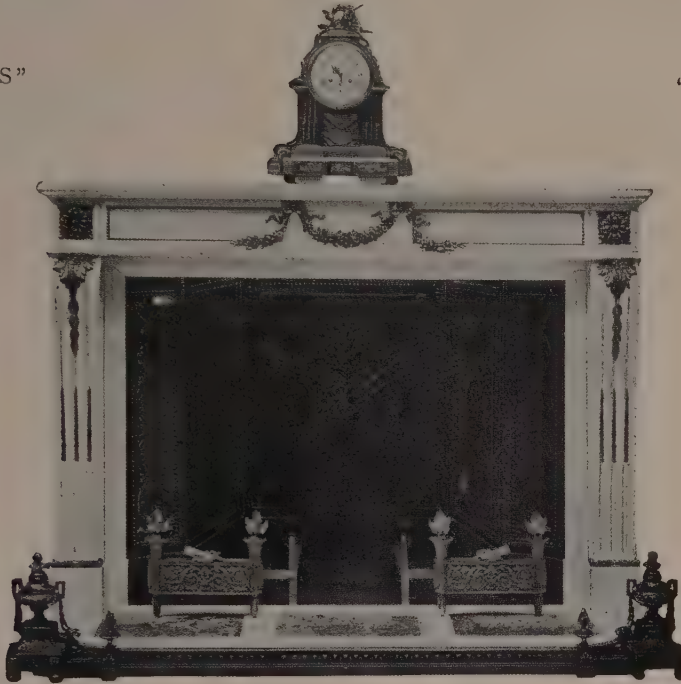
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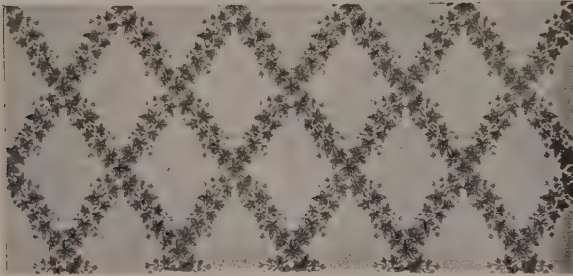
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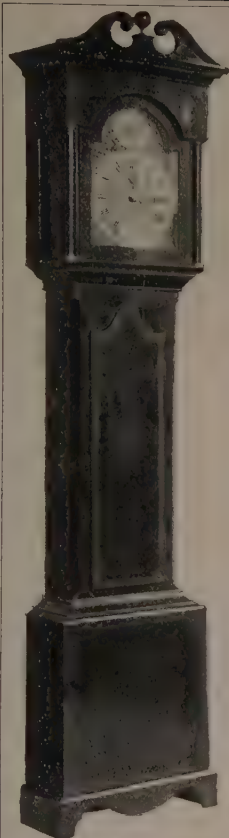
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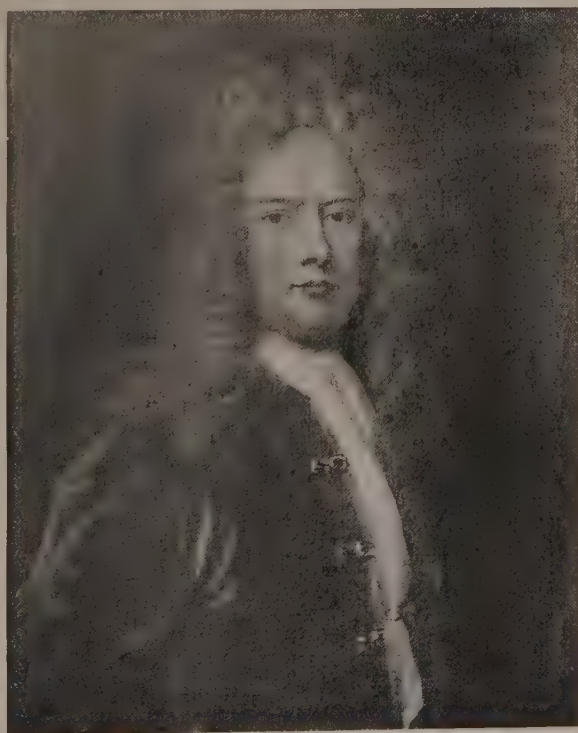
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GEORGE GRANVILLE—LORD LANSDOWNE, WHOSE DAUGHTER GRACE MARRIED THOMAS FOLEY IN 1740

beauty there was left in design gradually disappeared, till at length Georgian pompousness was succeeded by the early Victorian horrors, with which the present generation are so familiar. To-day many of these unwieldy mansions are nothing more or less than "white elephants" to their unfortunate owners, who long to pull them down, for the cost of maintenance is simply ruinous. Why the style so changed from the perfect taste of the Tudor and Jacobean days to

heavy, grey brick, stuccoed and slate-roofed buildings, has anything but a cheering effect on the mind. Thank heaven, things are slowly altering; but there is much room still for improvement, for the change has been a long time coming about.

Stoke Edith stands just on the borders of Worcestershire and Herefordshire—those two lovely sylvan counties—and is about seven miles east of the ancient city of Hereford. As to the origin of the name—a



THE GRAND STAIRCASE, SHOWING THORNHILL'S WALL PAINTINGS, STOKE EDITH

the fearsome designs of the last century is beyond my comprehension, and to-day, when we have succeeded in filling the streets of our towns and villages with about the most hideous erections that could be hit upon, we are beginning to wake up to the fact that things want altering. Our English climate is, alas! none too sunny, and therefore we do not want buildings which only help to add gloom, but rather, bright-looking, artistic structures, which in themselves give a suggestion of sun and warmth more suitable to our skies, which but seldom are Italian in their character. I often think that there are few more depressing sights than a dull-looking house, and therefore to live all one's life surrounded by dingy,

somewhat curious one—it is possible that it arose in the following way. The word Stoke, used here and in many other places locally, is Saxon, and signifies a stockaded place. The parish church—which stands in the grounds of the house—was dedicated to St. Edith, daughter of King Edgar. Hence the name Stoke Edith. Between the house and church is St. Edith's Well, which at one time was popularly supposed to have healing powers. This old well still exists, and the story is told how in 1644 the Rev. John Praulph, the rector of the neighbouring village, Tarrington, was met by some Parliamentary soldiers as he was leaving the well. On being asked roughly whom he was for, he replied sturdily, "For

Stoke Edith

God and the King." They promptly shot this brave man! but the outrage was rightly made the subject of a great stir at the time.

The house stands on rising ground, and from three sides has fine views of hill and vale. To the east the view is carried to the majestic Malvern Hills, their stately range stretching north and south; to the north the scene lies across the wide-extending rich Frome Valley; while to the west, looming in

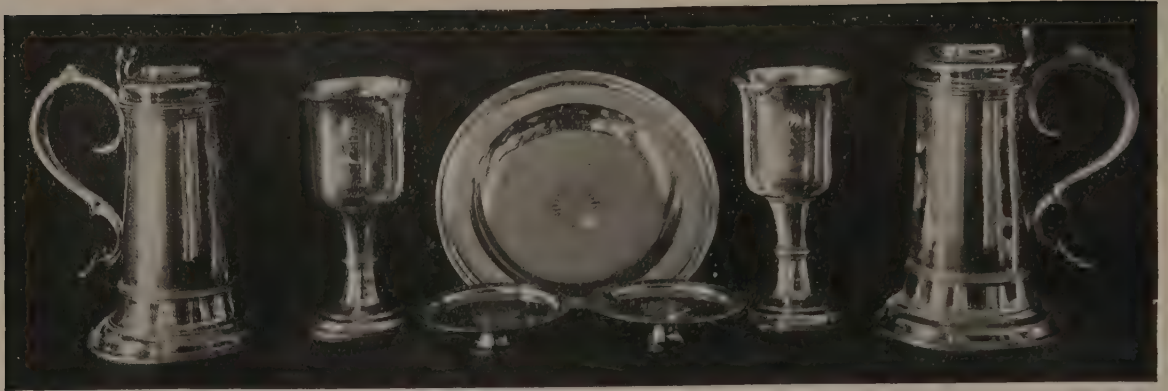
which is vaguely described as being an Elizabethan building, with four gables and a projecting porch. Doubtless also there were clusters of tall chimneys, mullioned and latticed windows, and a quaintly paved stone courtyard, for the approach then was from the west, and on this side was certainly at one time a courtyard. However, I am not here concerned with this old building beyond remarking that no doubt it was vastly different in appearance in every



GREEN VELVET ROOM, STOKE EDITH

the distance beyond Hereford's historic city, are the Black Mountains, in Radnorshire, and Robin Hood's Hills. Though the house stands some 200 feet above the level, yet the ground continues to rise on the south side, and this gives a charming view from the house of the formal gardens—laid out by Nesfield—and the park beyond, which is crowned by enormous woods, some 400 and 800 acres in extent. Away to the south-west, beyond these, is Holme Lacy, Lord Chesterfield's home, and further on is the picturesque town of Ross. It will thus be gathered by those who know this charming part of England, that Stoke Edith lays in beautiful surroundings. The present house, built by the purchaser of the estate, was erected on the site of another house,

respect to the present one. Unfortunately in those days there was no photography—snap-shotting with Kodaks or picture postcards were not then dreamt of, and even drawings were but crudely executed, and so I am not able to say what this interesting old place was like, for nothing exists to show its shape or appearance, beyond a poorly executed sketch—now almost obliterated—which appears on an old document. The property, as it was then, was purchased in 1660 by Mr. Paul Foley from the Lingen family, who had been settled there for centuries. This Mr. Foley was the second son of Thomas Foley, who was himself the second son of Richard Foley, who is mentioned in Smiles's *Self Help* as going to Sweden and finding out the secret of splitting nails. He is



SILVER-GILT CHURCH PLATE AT STOKE EDITH

also vulgarly mentioned by Pepys as "The Iron-monger," for he was a large ironmaster at Stourbridge, in Worcestershire.

According to the *Dictionary of National Biography*, Thomas Foley, born in 1617, was the eldest (surviving ?) son of Richard Foley, of Stourbridge. This Richard was engaged in the iron manufactory near Stourbridge, and died 6th July, 1657, aged 77, and was buried at Old Swinford Church. On perceiving that the supremacy of the Stourbridge iron works was threatened by the competition of iron-workers in Sweden, who had discovered the process of

"splitting," he is said to have worked his way to a Swedish iron port, and obtained access to the factories, where he learnt the secret of the successful process. On his return home he induced some friends to join him in erecting machinery for the purpose of working the process. The first experiment failed, and Foley paid a second secret visit to Sweden to perfect his knowledge. His second attempt at Stourbridge succeeded, and he then laid the foundation of his family fortunes. The splitting machine introduced by Foley is still in use in the neighbourhood of Stourbridge. His son Thomas actively



SILVER-GILT FLAGONS, WITH ARMS OF THOMAS FOLEY, STOKE EDITH CHURCH

Stoke Edith

pursued the iron industry of his native place, and amassed a large fortune, which was increased by a wealthy marriage. He acquired much landed property in the neighbourhood of Stourbridge and Old Swinford, and secured valuable Church patronage at Kidderminster and elsewhere. His association with Kidderminster brought him the acquaintance of Richard Baxter, with many of whose opinions he strongly sympathised. Baxter describes Foley as a "truly honest man, who, from almost nothing, did get about £5,000 per annum or more by iron works, and that with so just and blameless dealing that

ever he had to with that ever I heard of magnified his great integrity and honesty which was questioned by none." As a Church patron he always chose, according to Baxter, "the most conformable ministers that could be got." Foley was also on good terms with Baxter's friend James Berry, a well-known major-general under Cromwell's régime. When Cromwell urged that Foley should become High Sheriff of Worcestershire—an office which few gentlemen were

ready to undertake—Berry wrote to Thurloe, 1655, "Mr. Foley I know to be an honest man, but I fear it would be much to his prejudice to have the place, he having no conveniency in the county, and being a friend I hope My Lord will favour him a little." A day or two later Berry wrote more emphatically in the same manner. Although no avowed enemy to Cromwell's government, Foley like Baxter had royalist leanings, and desired apparently to have as little as possible to do with the Commonwealth. He none the less seems to have been High Sheriff in 1656, when Baxter preached a sermon

before him, and in the same year was one of the Commissioners for levying the property tax in Worcestershire. Foley and John Bridges presented a petition drawn up by Baxter "in favour of tithes and the ministry." He sat in the Convention Parliament of 1660 as member for Bewdley. In later life he settled at Witley, where he had a fine estate, now the property of the Earl of Dudley, whose (ancestors) trustees purchased it for £900,000.



THE LADY EMILY FOLEY

BY F. R. SAY



PAUL FOLEY, SPEAKER OF THE HOUSE OF COMMONS, *d.* 1699



DUKE OF MONMOUTH



THOMAS FOLEY, OF WITLEY, *d.* 1677

In 1667 he founded a hospital at Old Swinford, endowing it with land producing £600 a year. Sixty poor boys, between the ages of seven and eleven, selected in fixed numbers from different parishes in Worcestershire and Staffs., were to be fed, clothed, and educated free of charge, and were to be afterwards apprenticed by the trustees.

The hospital is still standing, and the endowment now produces £5,500 per annum, while there are 160 boys in the school. Foley died at Witley, 1677. He had four sons — Thomas, Nathaniel, Paul, and Philip. The second son died young, but the other three inherited their father's wealth, which was so large that they were able to purchase each an estate, two of which were in Worcestershire and one in Staffordshire. Paul, the second son, purchased Stoke Edith, while Philip acquired Prestwood, a very charming place in Staffordshire. Of Thomas's four sons, three entered Parliament. The eldest became M.P. for Stafford in William the Third's Parliament, and sat for that constituency, and afterwards for Worcester, until he was raised to the peerage, January 1, 1711, being one of the twelve peers made by the Tory Administration of Harley and St. John to secure a majority for their peace negotiations in the House of Lords. His son succeeded as second baron, but dying without issue, the title became extinct. It was, however, subsequently revived in 1776 in the person of Thomas Foley, a grandson of Paul Foley, of Stoke Edith, Speaker of the House of Commons. This Lord Foley—second creation—married Grace Granville, daughter of George, Lord Lansdowne. The family at this time possessed Witley Court as well as Stoke Edith, and it was then settled



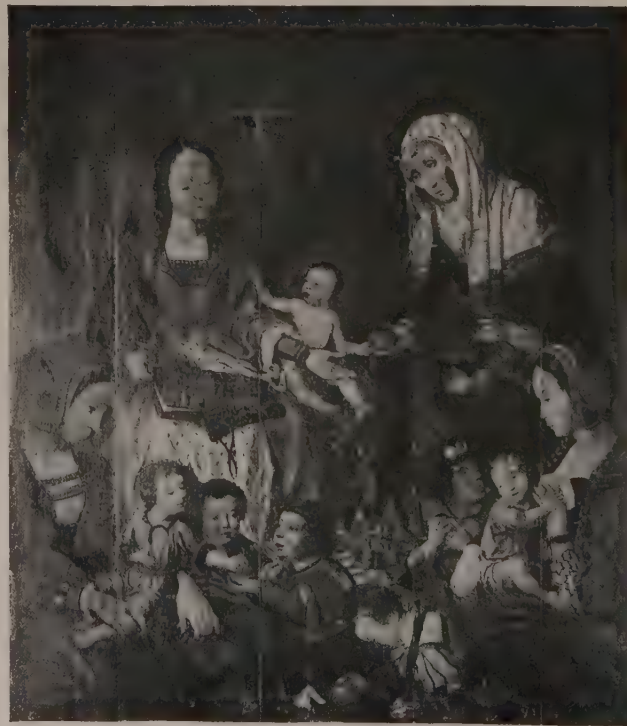
THE HON. EDWARD FOLEY (?)

that the eldest son, eventually third baron, should have Witley, while the second son, the Hon. Edward Foley, who married Lady Anne Coventry, daughter of the sixth Earl of Coventry, the husband of the beautiful Miss Gunning, should have Stoke Edith. Lord Foley, the elder brother, married Lady Henrietta Stanhope, daughter of the second Earl of Harrington, while their son and successor, the fourth baron, married Lady Cecilia Fitzgerald, daughter of the second

Duke of Leinster. Their son, the fifth baron, married the eldest daughter of Henry, thirteenth Duke of Norfolk, and it was this Lord Foley who sold Witley to a former Lord Dudley. To return, however, to Stoke Edith, I mentioned that the Hon. Edward Foley was apportioned Stoke Edith, to which his son, Edward Thomas, eventually succeeded. This somewhat singular character—of whom I shall have something to say later on—married Lady Emily Graham, fourth daughter of James, third Duke of Montrose. This is the grande dame to whom I previously alluded. There was no issue from this alliance, and at the death of Lady Emily, the estates passed to her husband's great nephew, Mr. Paul Foley, the present holder, only son of Mr. Henry John

Wentworth Foley, of Prestwood, who was M.P. for South Staffordshire, 1857 to 1868, and who married Jane Frances Anne, daughter of Richard Hussey, first Lord Vivian.

Stoke Edith as it appears to-day, is a large building of red brick, with stone quoins. There is a large stone frieze and projecting cornice to the roof, which is covered with green slates brought from Delabole, near Tintagel. The chimney stacks, which are very massive, are brick-edged, and capped with stone. Running down the



EARLY FLEMISH

THE ADORATION

building at intervals are lead rain-water pipes, dated 1771. Viewed from the north side the house has the appearance of being square, whilst projecting on either side on the sharply-rising approach are two long wings of very plain design, in brick. On the south side there are also two large wings. The eastern wing on the north side contains the kitchens and now disused theatre, whilst the western consists of the stables. Jutting out from the centre of the main building, like the claws of an enormous crab, are two flights of winding steps. These, meeting at

scenes, mountains and peacocks, and various birds flying—woodcock, duck, swallows, and pigeons. Below are representations of cocks and hens, and a chained dog. These screens are six-fold, and came from Prestwood, Mr. Foley's seat in Staffordshire. Alabaster vases on columns brought by the late Lady Emily Foley's husband from Italy, and two busts of Mr. Edward Thomas Foley himself and his sister Lady Lambert, also a series of small alabaster and Carrara marble figures—part of a shipload Mr. Foley brought over—are conspicuous objects in the



QUEEN ANNE'S HAT

the top, form a balcony which leads straight into the great painted hall. This is the state entrance, and is never used, nor has it been for years, except when Royalty or some very distinguished visitor arrived, such as the late Lady Emily Foley's father, the 3rd Duke of Montrose. The entrance now used is immediately beneath the balcony above, which thus forms a porch. The lower or pillared hall here entered is so called owing to the six large Doric columns which support the enormously heavy marble floor of the painted hall above. In this hall are several pieces of very good old oak furniture of Queen Anne period, notably a long low-backed settle, and a cabinet with folding doors. There is also a large oval mahogany Queen Anne table in front of the fireplace, and two very lofty leather screens curiously painted with snow

hall. An extremely fine Chippendale sideboard, with six fluted tapering legs, and measuring 9 ft. 6 in. in length and 3 ft. in width, is one of the best pieces of furniture in the house. Old oak chests, old brasses, a bell-top clock from Firle, and a nice old grandfather clock are some of the principal objects here. A door in the south-east corner of the hall leads to the oak staircase. To the left of this door, on passing through, is Mr. Foley's business room, the windows of which look out to the right of the front entrance over the approach and cricket ground beyond. It is panelled all round in oak, and on the east side has a very wide open fireplace, containing a large iron support for holding a great kettle. This room, which is square, was once known as the "little hall," and until Mr. Foley made it into his business room,



PANEL OF OLD FLEMISH TAPESTRY

it was used as a half-way place between the kitchen and dining-room, where dishes could be re-warmed on the huge fire which burnt there. I may add in explanation of this, that at Stoke Edith, and in other houses of this description I have visited, the kitchens are frequently found to be placed a great distance away from the dining-room. The result is not only great additional labour for servants in

carrying, but the difficulty of keeping the dishes warm is almost insuperable. Thus it was this room was used for obviating the difficulty—relays of servants carrying the dishes from the kitchen here, whilst others took them on to the dining-room, so dividing the labour. The room is now full of estate and business papers and maps, many of which are kept in fine old panelled Queen Anne cabinets. On the door leading to the side entrance of this room is the puzzling request: "When this door is shut, shut it gently"!

The oak stairs lead to what is really the ground floor, which, owing to the nature of the rising ground, is both on the first storey on the north side, and on the ground floor on the south. This staircase is somewhat dark until the landing is reached. The walls are panelled in old dark oak, on which is some of the collection of Crown Derby china. These pieces are placed on the top of the panelling, and look very effective



PANEL OF OLD FLEMISH TAPESTRY

Stoke Edith

against the dark setting. This most valuable china—during Lady Emily's régime—was used as ordinary everyday ware in the servants' hall! A pastel of Grace Granville (daughter of Lord Lansdowne), who married the first Lord Foley—second creation—and a mask of Napoleon, taken after death, are two interesting though widely different objects

seems out of proportion in this great building, where one expects to find a stately banqueting hall. It is none the less comfortable, and effectively decorated. It faces east, and contains such pictures as are of value in the house. The best of these is one by Say of Lady Emily Foley as a young woman. Another portrait, a presentation picture by the tenantry,



VENETIAN WROUGHT-IRON FIRE-DOGS

kept here. Facing the landing at the head of these curving stairs are the great double doors of the painted hall. To the right is the lobby leading to Mr. and Mrs. Foley's private rooms, while to the right of this again is Mrs. Foley's dainty and most charmingly decorated bright boudoir. The landing, to the left of the double doors, leads to the dining-room, outside which is the foot of the staircase to the east side of the house and wing on that side. The dining-room can scarcely be called an apartment commensurate in size with the rest of the building. It would be a large room in some houses, but it

tradesmen and friends, representing this lady, was painted by Grant in 1864. Another interesting picture is a pastel of Thomas Foley, who married five times. The tradition is handed down that these five wives all helped in turn to make the needlework which covers the walls of the green velvet bedroom. Over the fireplace is a copy of the portrait of Thomas Foley which hangs at Old Swinford Hospital, of which he was founder. Other pictures here are portraits of Lord Lansdowne, in a long wig, and Edward Thomas Foley, the husband of Lady Emily, by Say. This gentleman was devoted to

theatricals, and was at the same time a great, or rather an affected little dandy. From time to time a quantity of very valuable objects of art, old embroidered clothes, and curiosities were lent him by friends and neighbours for his theatricals. These, on his death, Lady Emily promptly made into a bonfire, instead of returning them to their unfortunate owners! as she cordially disapproved of theatricals, owing perhaps to some of the ladies of the profession, whom her husband invited down to assist him in his hobby.

Another great fop at this time was Sir H. Lambert, who married, in 1821, Mr. Foley's favourite sister. This gentleman would not think of even going into the garden without putting on a high hat and canary-coloured kid gloves, and altogether a most elegant St. James's Street attire. Such was the foppishness of that particular period. But Lady Emily herself was the most remarkable in her dress. She was amongst other things lady of the manor of Malvern, which place she visited periodically in great state in her yellow coach and four, with outriders. Her delight was to wear brilliant colours—vivid scarlet silk or satin dresses, with bright blue bonnet and white gloves or lace—emblematical of National colours. In these rainbow hues she would seat herself in her coach drawn by four horses with postillions, and attended by outriders, and perambulate the county. Even on occasions when only two horses were used, and a coachman and footman were in evidence, there was

still an outrider. As to what her opinion of motor cars or flying machines would have been, I dare not even think. But on her visits to Malvern this great little lady was invariably met on the outskirts of the town by a band of music, which played her in, in solemn and regal procession, to her territory. So great in importance was she, and so terrified were most people of her—though in reality she had the kindest of hearts—that it is not surprising that many persons, especially young people, found themselves tongue-tied in her presence.

On one occasion whilst walking in the formal gardens at Stoke Edith, which are surrounded by a beautifully cut yew hedge, above which appear some nude stone statues of gods and goddesses, a timid young lady guest who was walking with her, and anxious to say something polite, thought to please Lady Emily by asking a question about the yew hedge of which her little ladyship was mighty proud, and remarked: "Oh, Lady Emily, is that yew?" To her horror the great lady turned round, and looking at the poor girl with a fixed and icy stare, replied, "Certainly not, my dear; *that* is the goddess Flora"! The damsel was too terrified and abashed to explain that the "yew" she meant was the hedge, and not the "you" which Lady Emily understood her to mean, likening her (of all people) to the stately and nude goddess which faced them so unblushingly immediately above the hedge, and which Lady Emily, of course, thought the poor girl was indelicately referring to.



LOUIS XV. FAN

art treasures which the modellers of the sixteenth and seventeenth centuries have bequeathed to us.

Very little is known about "reliefs in coloured wax." No books have as yet been published either in English or in any foreign language, though from time to time articles have appeared in the magazines of this and other countries.

Fine specimens of the art are very rarely to be found, for the simple reason that there are not very many in existence. The composition of which such things are formed is so perishable that any neglect on the part of a caretaker may result in the damage or loss of the treasure. Not long since four large and fine examples, probably of the early Italian or German schools, were about to be offered for sale with the effects of a country house in the eastern part of England. They were brought outside and placed (as is often the custom in the summer months) in the open air. After a few minutes' exposure, the composition thereof remained, but they could no longer be esteemed as "objets d'art," or considered as "reliefs in coloured wax." A short while previously they were worth a large sum of money, whereas the carelessness or ignorance of the auctioneer's man rendered them in a few minutes absolutely valueless.

It is almost impossible to conceive at the present time that these reliefs were three hundred years ago quite common, but such must have been the case. Vasari,* whose work was published in 1550, when dealing with the subject of wax modelling, says: "It would take too long to enumerate all the artists who model wax portraits, for nowadays there is scarcely a jeweller who does not occupy himself with such work"; and again, when enumerating two of the artists, Alfonso Lombardi of Ferrara, and Pastorino of Siena (1487-1536), the best known of the earlier artists of the Italian school, says of the latter: "He has acquired a great celebrity for wax portraits. It can be said of him that he has modelled everybody, high and low, rich and poor." M. Louis Courajod, who some while ago published an article† on the collection of wax medallions of the sixteenth century in the Museum of Silesian Antiquities at Breslau, states "that in order to satisfy the predilection which the sixteenth century had for the collection of portraits, artists employed every method which came within their reach. Thus they have handed down to us scores of paintings, drawings, engravings, sculptures, enamels, cameos, intaglios, medals, executed

in gold, in silver, in wood, in lithographic stone, in bronze, or in wax, which reproduced very exactly the physiognomy of the great world of that period—principally at the court of the Valois—and that these formed collections, corresponding to those albums of photography of our own time." M. Courajod deplores much the dispersal of all these collections, and the different elements of which such were composed.

It will be an interesting record here to give from Vasari the nature of that perishable composition which by clever hands has been transformed into such minute and elegant statuary.

"To two ounces of flake white (biacca) add three of Venice turpentine if it be in summer, and four in winter, with sufficient vermilion to give a pinkish tint. Grind these together on a stone with a muller; then put them into a pound of fine white wax, such as is used for making candles; this should be molten ready in an earthen pipkin. Turn them round over the fire for some time; when thoroughly mixed the composition should be immediately removed and poured into dishes previously wetted to prevent the wax sticking to them."

This composition would be of such a colour that it could be used in the state in which it was made to represent the flesh tint in the faces and hands, and other portions of the human body, in the portraits; it can hardly be, as one or two writers seem to suggest, that in the cooling of the mass of wax the artists would obtain all the desired tints necessary in the production of the medallions. With regard to detail, connected with pictures and portraits, such must have been coloured polychromatically.

A few words on the art itself. There can be little doubt in the mind of anyone who has had the opportunity of examining thoroughly collections of such treasures, that the art of creating these "reliefs in coloured wax" partakes of the nature of that of the goldsmith, the sculptor, and the miniature painter, all in one. Many specimens are like antique cameos, whilst the modelling is the same as that of a statue, besides which great care and delicacy must have been necessary that everything should be an exact reproduction of the form and colour of the person or thing intended. It is in this one point wherein the art excels. Sometimes, small seed pearls, genuine precious stones, and gold bracelets are used, also real hair, actual lace, and even scraps of material are introduced; but when it has been thought necessary to model any of these things, whether it be the lace of a ruffle, the folds or the embroidery of a garment, the work is so conscientiously performed that a thorough examination of the same through the

* *Vasari on Technique, etc.*, translated by Louisa P. Maclelhose. London: J. M. Dent & Co.

† *Gazette des Beaux Arts*, vol. xxix., p. 236.



THE DEATH OF THE DOOMED BY DON GAETANO CICILO ZUMBO ITALIAN, XVII. CENTURY



(1) CRUCIFIXION OF ST. ANDREW
SEVENTEENTH CENTURY

(2) ST. GEORGE AND THE DRAGON

NUREMBERG SCHOOL

strongest magnifying glass still leaves in the mind of the spectator the impression that it is the real thing.

Three principal schools of artists on the Continent produced these *inventions de cirgraphie*, as they are called in France, namely, the Italian, the German, and the French schools. Doubtless the art was also practised in England in the seventeenth century, but possibly only by French artists. It is recorded that Antoine Benoist, a noted wax modeller, was summoned from France by James II., and that while in England he produced most successfully several wax

medallions, and it is more than probable that in the previous reign he and others also were sometimes at work in this country, but we cannot claim the work of that period in England as the art of a special school.

We will commence with the Italian school, the artists it produced, and the specimens of the same in the collection of Lady de Gex. This school was the first to apply wax modelling to portraits, and it excelled in the art. It is quite likely that many such were produced during the fifteenth century, but it was not till about 1530 that the art had fully

Reliefs in Coloured Wax

developed; and at about that date we begin to find specimens with such grace and beauty in the figure portrayed, such marvellously delicate workmanship in the adornment of the people, in the matter of armour, jewels and lace, that one has no hesitation in stating that these exceptional qualities distinguish this school from the others.

About the close of the sixteenth century the production of pictures in boxes was added to that of portraits, and in the few specimens of these which are known to exist, we must admire and wonder at the fulness of the conception of which the minds of the artists were capable, and the minute precision with which the details of such conceptions were carried out. When small animals are produced in wax, perfect in shape and form, and little larger than the head of a good-sized pin, it seems to me that a point has been reached beyond which the hand of man cannot possibly go.

Among the very earliest of the artists of this school we find mention of Alfonso Lombardi, a sculptor of Ferrara, and Pastorino of Siena, both of whom lived and worked from about 1490 to 1530; then about the latter date, Alessandro Abondio, and later on his son, Antonio Abondio. Jacopo Sansovino, who modelled much in wax, is noted for his *Descent from the Cross*; and then, again, of this latter subject a beautiful example may be seen in the Museum of Munich, attributed to Michael Angelo. Then there is Orsino, the Florentine, who executed a beautiful little bust at Lille; he was a nephew of another wax modeller, Jacobo Benintendi, and this latter had a son who was also celebrated in this line. It appears that amateurs were at work, even in those days, for Vasari records that private gentlemen practised the art, namely, Gio. Battista Sazzi of Siena, Rosso de Guigni of Florence, and a Neapolitan called Azzolini. There is yet Gaetano Cicilo Zumbo of Syracuse, and last, but not least, Benvenuto Cellini, "who," says Vasari, "worked somewhat largely in wax." And indeed, in 1883, a most interesting discovery was made of a wax portrait of Francesco de' Medici, sent by the Grand Duke to his mistress, Bianca Capello, with the following note: "My well-beloved Bianca, from Pisa I send you my portrait made by our master Cellini. With it take my heart, Don Francisco." Of this school Lady de Gex has in her collection four very beautiful specimens, of which a detailed description shall be given here.

Two such, when placed face to face, form a box 4 in. by $3\frac{1}{4}$ in., and represent the double portrait of Signora Francoschina, at the age of eighteen and eighty. They are the work of that celebrated

artist, Alessandro Abondio. Of him Forrer says: * "He was the father of Antonio, and therefore called the elder." He was a Milanese, and trained under Michael Angelo, who imparted to him some of his wonderful genius. "So great," says Forrer, "was the renown of Abondio that the King of Bohemia, who became afterwards the Emperor Rudolph III., attached him to his court at Prague. This artist excelled in copying nature, and his models in coloured wax excited the admiration of his contemporaries as they do ours." The one side of the box contains the model of the half-length figure of a semi-nude young girl, with very fair hair, which is dressed after the fashion of the middle of the sixteenth century, with ropes of real pearls, and is studded with jewels. There is also a necklace of pearls round the throat, and a ruby ring on the little finger of the left hand, which is upraised. On the left wrist is a most exquisitely rendered model of a gold filigree bracelet. A garment of white material, with a trimming of lace and jewels, covers the waist, and across the lower portion of the figure comes the right arm and hand supporting flowers—the emblems of youth; another garment of some soft red material from the left shoulder covers the lower portion of the picture, whilst a green curtain with a border of gold and flowers suspended from above hangs on either side of the portrait. There is an inscription around the inside: "V : FRANCOSCHINA : Æ : 18 : " The other side of this box contains a very different portrait, gruesome in the extreme. It is the half-length figure of a very aged woman, also semi-nude; her hair is very grey, and there is a white cap at the back of her head, the left arm is upraised, the forefinger of the hand thereof being pointed upward, whilst the fingers of the right hand rest on a skull. A dark red garment, with a bordering of fur, covers the right shoulder, and then again appears on the opposite side of the figure. The inscription on this bears the same name with "Æ : S : 80 : " It may be well to mention here that the pair of models are similar, though far finer in both workmanship and detail, to Nos. 457 and 458 in the Wallace Collection, called *Youth* and *Age*, and attributed in the catalogue to an artist of the French school. If there is anything in the tradition of the name of the artist, or in the name of the person portrayed, this must be an error.

Enshrined in a little ebony box $2\frac{7}{8}$ in. in diameter is the portrait of a gentleman, *circa* 1570. This is very characteristic of the work of the period,

* Forrer's *Biographical Dictionary of Medallists*, London, 1902.



MARGARET, DUCHESS OF PARMA · C. 1570

and is very like the specimens which may be seen at the Victoria and Albert Museum, at the Musée Cluny in Paris, the Wallace Collection at Hertford House, and elsewhere.

A fourth specimen of this school is a picture undoubtedly the work of the Abbé Don Gaetano Cicilo Zumbo, who was born at Syracuse in 1637. Of him it is recorded that he carried the process a step further, for he mingled wax modelling with painting to produce a real picture. His modelling is indeed excellent; but opinions may differ as to the pleasing effects of his compositions as a whole. He is known to have executed in wax the famous *Work of the Plague* now at the Bargello in Florence. About the latter end of the seventeenth century he visited Paris, and he died in 1701.

This specimen of his workmanship is called the *Death of the Doomed*, from the inscription beneath, "MORS IMPIORUM PESSIMA," and the text, which is perhaps hardly decipherable in the illustration, "Mortuus est Dives Epuolo, et se pultes est in infesso. Luc. 16." The representation of the emblems of life on the top of the slab in the middle compartment are characteristic of the pictures of the period, and are all carefully modelled. The picture is in a very massive frame of gilt, much worm-eaten, the outside

measurement being 18 in. by 15 in., whilst the inside is 10½ in. by 7½ in.; the sides thereof are 1½ in. in depth. On the back of it is "Zumbo Sicilian. 17 Cent."

Following closely upon, though perhaps never quite reaching, the excellency of the artists of the Italian, is the German or trans-Rhenish school, which includes that of Nuremberg. Among the artists whose names have passed down to us may be mentioned Laurenz Strauch (famed for portrait medallions) and Wenceslas Meller, both of Nuremberg; also Christian Mahler. These men worked during the years of the sixteenth century. In the succeeding century we know of Weilmayer, Raymond Faltz, Brannin, and Daniel Neuberger, the latter of whom (1627-1657) executed classical subjects. Of this school writes M. Spire Blondel: "More thoughtful, more learned, and no less skilful than the Italian school, it delighted in overcoming difficulties, though perhaps in a too great research for detail." Representing this group of artists there is but one specimen in the collection of Lady de Gex. It is in a box 13 in. square, and 4¾ in. deep, and consists of pictures in two compartments, that on the upper part representing probably the execution of St. Andrew, with the city of Nuremberg in the background, and in the lower

Reliefs in Coloured Wax



OTTAVIANO, DUKE OF PARMA

c. 1570

compartment St. George, in very gorgeous armour, is slaying the dragon. The reason why this latter saint should be associated with St. Andrew and with Nuremberg is unknown to me. It has been said that the waxes of the German school are distinguished by coarser modelling and inferior colour. It will be quite evident, on a comparison of this picture with any other, whether in this collection or at Hertford House, that this statement may be refuted.

We have now reached the third and last division, into which must be grouped the productions styled "wax reliefs." It is the French school represented by François Clouet, the artist, who is known also to have modelled in wax—the funeral effigies of the Dauphin in 1536, of the Duc d'Orleans in 1545, of François I. in 1547, and Henry II. in 1559—and Antoine Benoist, painter to King Louis XIV., "et son unique sculpteur en cire colorée." He was born at Joigny in 1631. There is in existence a very curious specimen of his work in the shape of a tiny portrait of the King in coloured wax in an enamelled locket, said to have been "un gage d'amour" presented by the amorous monarch to Madame de Maintenon. Besides these, we know of Michel Bourdin, Jean Paulo, Abraham Drentuet, and Guilaumè Dupré,

all of whom lived and worked in the earlier part of the seventeenth century.

Two specimens there are in the collection of Lady de Gex called "the Duke and Duchess of Parma," which I think may be safely attributed to one of the above-named artists, or it is just possible they may have been produced by Philippe Daufry, father or son, "tailleurs generaux des monnoies de France," who were the revivers of the art in that country during the sixteenth century, and who are known to have executed many noted Italian personages as well as the members of the House of Valois. A great deal of time and trouble have been devoted to the identification of this pair of wax reliefs, by examining engravings of members of the Farnese family, both at the British Museum and at the Victoria and Albert Museum Library, and it may be safely assumed that they represent Ottavio, or Ottaviano Farnese, Duke of Parma, who died in 1585, and his wife Margaret of Austria.

The finest specimen in the collection, "An Ecclesiastic," has been left till the last, because it is not thought advisable to attribute the same to any particular school. In execution it may be considered far finer than anything of the kind at Hertford House.

The Connoisseur

It was purchased some years ago in Florence. The interior measurement is $6\frac{3}{8}$ inches by $5\frac{1}{4}$ inches; the frame is painted to represent green marble, and it is mounted in gilt. It is the portrait of an ecclesiastic, possibly a domestic chaplain of the Pope, in mantelletta and rochet. It will be noticed in the illustration that there are but two tassels on the hat. It may be added that the robe is purple in colour, and the coat of arms seems to be, *Or, a tree, uprooted, gules*. Curiously

enough, when this portrait was purchased by Lady de Gex, it bore the name of Christopher Columbus, possibly on account of the globe which stands on the table by the side of the figure, and it has been somewhere stated that Columbus is known to have been depicted as an ecclesiastic. However, it is not thought that the features of the man portrayed at all resemble the great discoverer of America. The date of this is probably about 1730.



AN ECCLESIASTIC

c. 1730





English Costume Part IX. By Dion Clayton Calthrop

Edward the First **Reigned Thirty-Five Years: 1272-1307. Born 1239. Married, 1254, Eleanor of Castile; 1299, Margaret of France**

MEN AND WOMEN.

UNTIL the performance of the Sherborne Pageant, I had never had the opportunity of seeing a mass of people, under proper, open-air conditions, dressed in the peasant costume of Early England.

For once traditional stage notions of costume were cast aside, and an attempt was made, which was perfectly successful, to dress people in the colours of their time.

The mass of simple colours—bright reds, blues, and greens—was a perfect expression of the date, giving, as nothing else could give, an appearance of an illuminated book come to life.

One might imagine that such a primary-coloured crowd would have appeared un-English, and too Oriental or Italian; but with the background of trees and stone walls, the English summer sky distressed with clouds, the moving cloud shadows and the velvet grass, these fierce hard colours looked distinctly English, undoubtedly of their date, and gave the spirit of the age, from a clothes point of view, as no other colours could have done. In doing this they attested to the historical truth of the play.

It seemed natural to see an English crowd one blazing jewel-work of colour, and, by the excellent taste and knowledge of the designer, the jewel-like hardness of colour was consistently kept.

It was interesting to see the difference made to this crowd by the advent of a number of monks in uniform black or brown, and to see the setting in which these jewel-like peasants shone—the play of brilliant hues amid the more sombre browns and blacks, the shifting of the blues and reds, the strong notes of emerald green—all, like the symmetrical accidents of the kaleidoscope, settling into their places in perfect harmony.

The entire scene bore the impress of the spirit of historical truth, and it is by such pageants that we can imagine coloured pictures of an England of the past.

Again, we could observe the effect of the light-reflecting armour, cold, shimmering steel, coming in a play of colour against the background of peasants, and thereby one could note the exact appearance of an ordinary English day of such a date as this of which I now write, the end of the thirteenth century.

The mournful procession bearing the body of Queen Eleanor of Castile, resting at Waltham, would show a picture in the same colours as the early part of the Sherborne Pageant.

Colour in England changed very little from the Conquest to the end of the reign of Edward I.; the predominant steel and leather, the gay, simple colours of the crowds, the groups of one colour, as of monks and men-at-arms, gave an effect of constantly



changing but ever uniform colours and designs of colour, exactly, as I said before, like the shifting patterns of the kaleidoscope.

It was not until the reign of Edward II. that the effect of colour changed and became pied, and later, with the advent of stamped velvets, heavily designed brocades, and the shining of satins, we get that general effect best recalled to us by memories of Italian pictures; we get, as it were, a varnish of golden-brown over the crude beauties of the earlier times.

It is intensely important to a knowledge of costume to remember the larger changes in the aspect of crowds from the colour point of view. A knowledge of history—by which I do not mean a parrot-like acquirement of dates and Acts of Parliament, but an insight into history as a living thing—is largely transmitted to us by pictures; and, as pictures practically begin for us with the Tudors, we must judge of coloured England from illuminated books. In these you will go from white, green, red, and purple, to such colours as I have just described: more vivid blues, reds, and greens, varied with brown, black, and the colour of steel, into the chequered pages of pied people and striped dresses, into rich-coloured people, people in black; and as you close the book and arrive at the wall-picture, back to the rich-coloured people again.

The men of this time, it must be remembered, were more adapted to the arts of war than to those of peace; and the knight who was up betimes and into his armour, and to bed early, was not a man of so much leisure that he could stroll about in gay clothes of an inconvenient make. His principal care was to relieve himself of his steel burden and get into a loose gown, belted at the waist, over which, if the weather was inclement, he would wear a loose coat. This coat was made with a hood attached to it, very loose and easy about the neck and very



wide about the body; its length was a matter of choice, but it was usual to wear it not much below the knees. The sleeves were also wide and long, having at a convenient place a hole cut, through which the arms could be placed.

The men wore their hair long and brushed out about the ears—long, that is, to the nape of the neck. They also were most commonly bearded, with or without a moustache.

Upon their heads they wore soft, small hats, with a slight projection at the top, the brim of the hat turned up, and scooped away in front.

Fillets of metal were worn about the hair with some gold-work upon them to represent flowers; or they wore, now and again, real chaplets of flowers.

There was an increase of heraldic ornament in this age, and the surcoats were often covered with a large device.

These surcoats, as in the previous reign, were split from shoulder to bottom hem, or were sewn up below the waist; for these, thin silk, thick silk (called samite), and sendal, or thick stuff, was used, as also for the gowns.

The shoes were peaked, and had long toes, but nothing extravagant, and they were laced on the outside of the foot. The boots came in a peak up to the knee.

The peasant was still very Norman in appearance, hooded, cloaked, with ill-fitting tights and clumsy shoes; his dress was often of bright colours on festivals, as was the gown and head-kerchief of his wife.

Thus you see that, for ordinary purposes, a man dressed in some gown which was long, loose, and comfortable, the sleeves of it generally tight for freedom, so that they did not hang about his arm, and his shoes, hat, cloak, everything, was as soft and free as he could get them.

The woman also followed in the lines of comfort: her undergown was full and slack at the waist, the sleeves were tight, and were made to unbutton from



wrist to elbow ; they stopped short at the wrist with a cuff.

Her upper gown had short, wide sleeves, was fastened at the back, and was cut but roughly to the figure. The train of this gown was very long.

They sought for comfort in every particular but one: for though I think the gorget very becoming, I think that it must have been most distressing to wear. This gorget was a piece of white linen wrapped about the throat, and pinned into its place; the ends were brought up to meet a wad of hair over the ears and there fastened, in this way half framing the face.

The hair was parted in the middle, and rolled over pads by the ears, so as to make a cushion on which to pin the gorget. This was the general fashion.

Now, the earlier form of head-dress gave rise to another fashion. The band which had been tied round the head to keep the wimple in place was enlarged and stiffened with more material, and so became a round linen cap, wider at the top than at the bottom. Sometimes this cap was hollow-crowned, so that it was possible to bring the wimple under the chin, fasten it into place with the cap, and allow it to fall over the top of the cap in folds; sometimes the cap was solidly crowned, and was pleated; sometimes the cap met the gorget, and no hair showed between them.

What we know as "the true lovers' knot" was sometimes used as an ornament sewn on to dresses or gowns.

You may know the effigy of Queen Eleanor in Westminster Abbey, and if you do, you will see an example of the very plainest dress of the time. She has a shaped mantle over her shoulders, which she is holding together by a strap; the long mantle or robe is over a plain, loosely-pleated gown, which fits only at the shoulders; her hair is unbound, and she wears a trefoil crown upon her head.

The changes in England can best be seen by such monuments as Edward caused to be erected in

memory of his beloved wife. The arts of peace were indeed magnificent, and though the knight was the man of war, he knew how to choose his servant in the great arts.

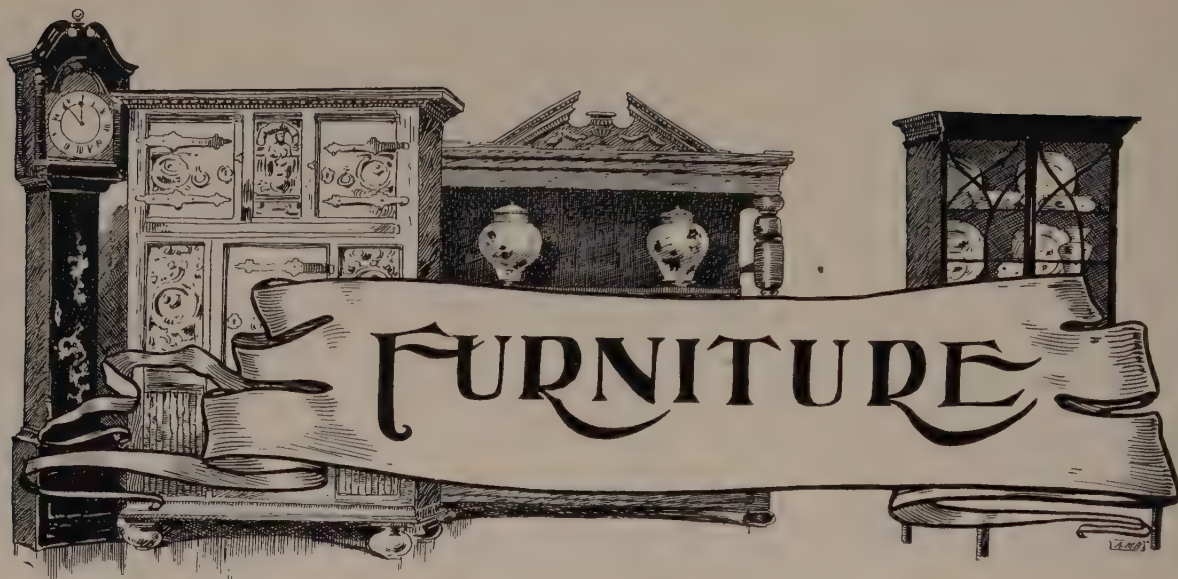
Picture such a man as Alexander de Abyngdon, "le Imaginator," who with William de Ireland carved the statues of the Queen for five marks each—such a man, with his gown hitched up into his belt, his hood back on his shoulders, watching his statue put into place on the cross at Charing. He is standing by Roger de Crundale, the architect of that cross, and he is directing the workmen who are fixing the statue. . . . A little apart you may picture Master William Tousell, goldsmith, of London, a very important person, who is making a metal statue of the Queen and one of her father-in-law, Henry III., for Westminster Abbey. At the back men and women in hoods and wimples, in short tunics and loose gowns. A very brightly-coloured picture, though the dyes of the dresses be faded by rain and sun—they are the finer colours for that: Master Tousell, no doubt, in a short tunic for riding, with his loose coat on him, the heavy hood back, a little cap on his head; the workmen with their tunics off, a twist of coloured stuff about their waists, their heads bare.

It is a beautiful love-story this, of fierce Edward, the terror of Scotland, for Eleanor, whom he "cherished tenderly," and "whom dead we do not cease to love."

The same man, who could love so tenderly and well, who found a fantastic order of chivalry in the Round Table of Kenilworth, could there swear on the body of a swan the death of Comyn, Regent of Scotland, and could place the Countess of Buchan, who set the crown upon the head of Bruce, in a cage outside one of the towers of Berwick.

Despite the plain cut of the garments of this time, and the absence of superficial trimmings, it must have been a fine sight to witness one hundred lords and ladies, all clothed in silk, seated about the Round Table of Kenilworth.





The Style of Robert Manwaring Part II. By R. S. Clouston

THE attribution of a piece of furniture to any particular maker of the eighteenth century is by no means easy. In judging the authenticity of a painting we have colour, quality, and handling to help us, in addition to mere tricks of the brush and a score of minor aids. In furniture there is merely design and, to a limited extent, workmanship. If the execution is not up to the mark, we can be sure that the workshops of such men as Chippendale, Manwaring, or Ince and Mayhew never contained the piece, even though it should follow, line for line, one of the published designs. On the other hand,

if the carving and the choice of wood leave nothing to be desired, the piece cannot have been one of the numerous contemporary copies by country workmen which now flood the market. It most likely emanated from a really high-class firm, and, if the translation of the design is exact in all particulars, the immense probability is that it actually came from the shop of the inventor of the design. Even this is by no means a certainty, for it was easier then than it is now for a skilled workman to set up in business for himself. There must have been many among these who actually did so to whom original



CHAIR BACKS AND BRACKETS

PLATE XXXIII.

The Style of Robert Manwaring

design was all but impossible, and who yet could reproduce with fidelity and charm.

In mere design we have the fact that most of the makers were influenced not only by the same models, but by one another, and the most curious and unexpected things actually happened. We have, for instance, two sofas, one made by Mayhew, and the other specially designed by Robert Adam, which are so unlike the ordinary work of either, and yet so absolutely similar, that without documentary evidence no one would believe in the actual authorship, or upon being told that Adam designed the one, and Mayhew the other, tell which was which. This, of course, is a very extreme case; but it shows the difficulties which may occasionally be met. Then there is the faithful copying not of actual design, but of *motif*, such as we find in some of Lock's later mirrors, in which there is no difference, whether in spirit, excellence, or dignified simplicity, from similar designs by Robert Adam.

When we add to all these considerations the fact that our knowledge of even the best known men (except the Adams and Gillows) is fragmentary, it is not surprising that we find at the present time a growing tendency to use dates rather than names when describing pieces of furniture. I have advocated the use of dates for some years; but I should be sorry to see the personal element, which appears to me to be of great importance and interest, entirely forgotten, and more particularly so in the case of Robert Manwaring. It is easy to make a mistake regarding Chippendale. The man was such an epitome of the work of his time that his name, though useful—almost essential—in the generic sense, is the most dangerous where it is intended to express actual authorship. Though among other crimes he has been accused of intentional eccentricity—even madness—there is really no such thing in his work. He was an artist to his finger tips; but he was a thoroughly sane, solid-headed business man, who gave the public whatever (from the experiments of others) he saw they wanted, and, in the vast majority of instances, what he gave was better than what he took.

Manwaring, on the other hand, though influenced, as every artist must be, by contemporary thought and feeling, seems to have been almost incapable of doing anything quite like other people. There is a vein of eccentricity running through his work, which, though at times it may be deplored, often rises to true and high originality. However, we place him as a designer, and I myself would be inclined to bracket the best of his work with that of Chippendale and Sheraton—there is no designer of the eighteenth

century, except perhaps Robert Adam, whose style is so distinctive. To explain in so many words what this style is, and why it is distinctive—and often distinguished—is almost impossible. The recognition of an art entity comes to one in fragments; but to understand it thoroughly requires a knowledge not only of the whole of the artist's work, but, generally speaking, that of his contemporaries, both great and small. I do not think that anyone with even a superficial knowledge of the subject could seriously study Manwaring's designs without grasping his identity; but this can only be done by personal endeavour. General aims, mannerisms, and tricks can be pointed out more easily, and it is to these, being more readily seen, that I would more particularly call attention.

The architect, Ware, who seems to have been the only contemporary critic of the Chippendale School of furniture, was by no means flattering in his remarks. Being apparently unable to see merit in anything but the pseudo-classic which he himself affected, he treats it with what is intended for withering scorn, and his "unmeaning scrawl of C's inverted" is one of the best known phrases in the literature of the subject. As a matter of fact, the particular phase of design to which he alludes has nothing whatever to do with the capital C. It is simply the auricular style which pertained in France towards the end of the seventeenth century, and which was introduced into Holland, and afterwards, on the accession of his patron William, into England by Marot, a French refugee. Its name shows that it is not based on a letter of the alphabet, but on its resemblance—certainly somewhat fanciful—to the human ear.

Ware's mistake would now be of as little importance as his opinion were it not that it has, unfortunately, been copied by recent writers. We are even gravely told that this C form was used by Thomas Chippendale as a *signature*. It existed long before he was born, and was prevalent in England before he put chisel to wood. It continued through the Transition period, being, indeed, a favourite form of the designers of the time. After that it became rarer; but after the middle of the eighteenth century it came once more into fashion. Chippendale seized on it as he did on everything that came to his hand; but he used it in a reserved and somewhat tentative manner. Manwaring may be said to have formed on it a considerable part of his style.

The "Parlour Chair" illustrated (Plate ix., fig. 1, of the *Real Friend*) is a typical example of Manwaring's treatment of the auricular style. The true ear shape occurs several times, while the central ornament of the splat, which may be taken as the *motif* of the design, is evidently also based on the



PLATE XIV. FIG. 2

form. In several instances Manwaring uses the pure ear pattern more than twenty times on one chair. In one case they count up to twenty-four, and the use of half, as in the outer lines of the upper part of this splat, or of designs suggested by it, as in the central division, are incessant. I do not think it safe, as a rule, to dogmatise on what may be conveniently termed "trade marks"; but if any conclusion as to authorship can be drawn from an analysis of the published designs of eighteenth century furniture, by far the safest of which I have any knowledge would be that where the auricular style is insisted on to such an extent in a chair, it was, in all probability, the work of Robert Manwaring. And further, that where, as in this instance, we find a highly decorated back combined with plain square legs, the probability becomes as near certainty as it is in the nature of such things to be.

I cannot always follow Manwaring in his treatment of this form—it was sometimes too patent and obvious—but in this example the fundamental idea is so deftly treated that the most rabid opponent of the style could scarcely find fault with it, while, so far as my own personal taste is concerned, I can freely say that I have never seen it used better or more convincingly—a claim which could certainly not be made for any similar chair by Chippendale.

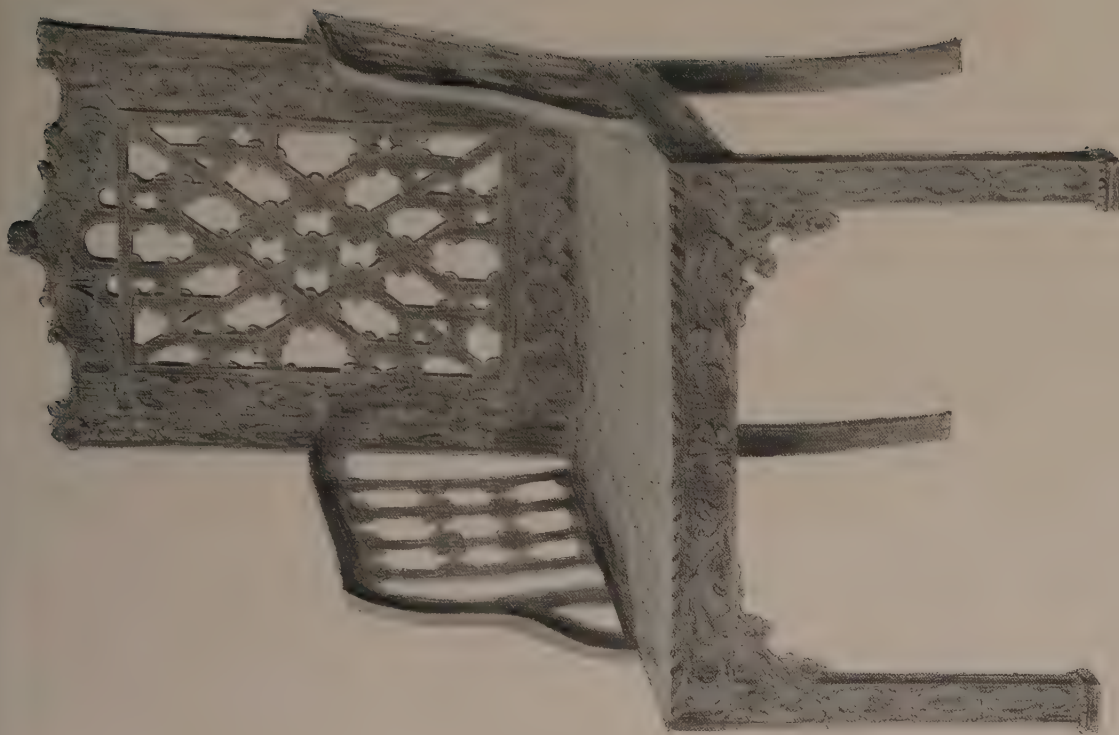


GOthic CHAIR

PLATE XIV. FIG. 2

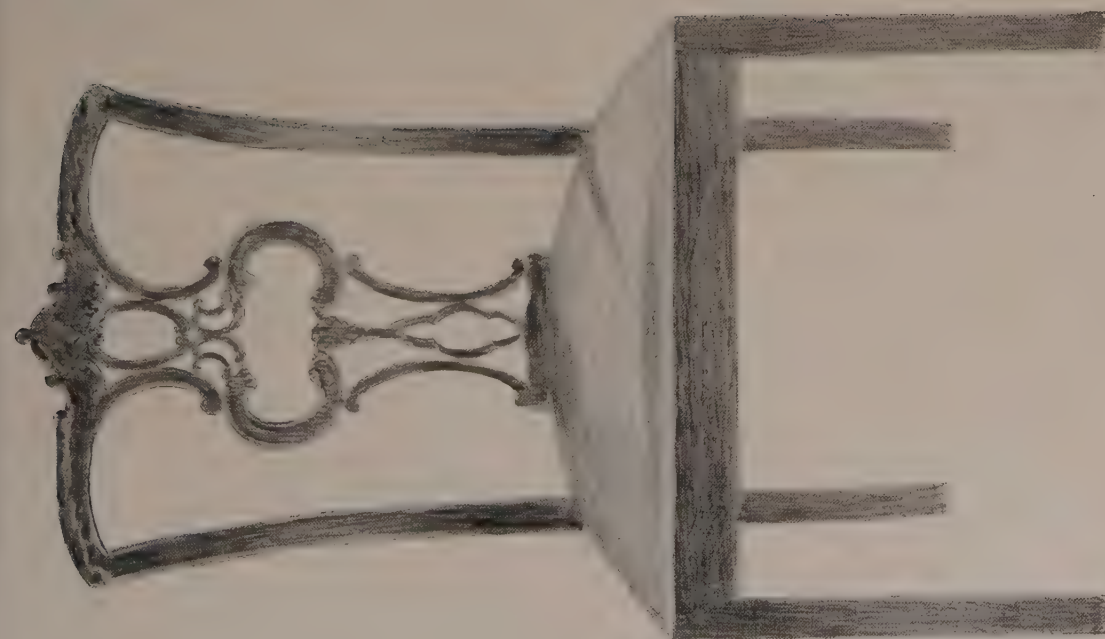
It cannot be said that the auricular pattern was *invariably* employed by Manwaring, and his earlier work, if we could tell it all with certainty, would have much less of the pattern; but just at this time (1765) it played a more or less important part in nearly all his work.

A good deal has been said and written against the treatment of the Chinese and Gothic styles by the designers of the middle of the century, and, if we allow that purity is an essential, every word of it must be endorsed. But there are a great many people nowadays who do not take the dicta of the schoolmen as gospel. They fail to see how it should come to pass that when each style is, admittedly, the outcome of something else, such a thing as scientific purity can exist, more especially when change, gradual but incessant, is a fundamental necessity of



CHINESE CHAIR

PLATE XI. FIG. 1



PARLOUR CHAIR

PLATE IX. FIG. 1

continued existence. The difficulty of wedding two or more totally dissimilar styles into one harmonious whole must be evident. It is easy for the designer to fail or the critic to ridicule, for, where it is badly done, nothing can be more obnoxious. But there should be all the more praise when the theoretically impossible has been accomplished.

Take, for instance, the happy inspiration of using the claw-and-ball foot—an old Chinese symbol—by our chair designers of the first half of the eighteenth century. There was nothing else even remotely Chinese in the rest of the design, but the effect is certainly not one of opposing influences; and no one of the purists, so far as my reading goes, has objected to them on that score. If one had to state the text of the purists in a single phrase, it might perhaps be put down as “whatever was is right.” Thus, the claw-and-ball foot being recognisedly an integral part of the early Chippendale chair—a thing of common knowledge—it was passed by the critics as part of the style. Chairs of what Chippendale and Manwaring called the Chinese and Gothic styles are, however, immensely more rare; so rare, indeed, that it may be doubted if their first critics knew them otherwise than from published plates. They had, so to speak, no status; therefore, being mixtures of styles, they were wrong. Such phrases as “the Chinese craze,” “Churchwarden Gothic,” etc., abound, and they could barely be mentioned with temper—not to speak of such an impossibility as approbation.

The “Chinese” chairs made in England about the middle of the eighteenth century, though by no means pure, were not only influenced by their originals in design, but followed them also in shape and character. A few Gothic chairs, chiefly those intended for public halls, also bore a fairly accurate resemblance to their models; but those of Chippendale and Manwaring were really Chinese in shape, and only Gothic in part of the treatment. In neither case was accurate copying or even following a part of the intention. The artistic question, therefore, would appear to be not if these chairs are pure, but if the treatment resulted in a pleasing and homogeneous whole, and on this, so far as I can see, there can be but one opinion, which, it may be permitted to point out, is that of the instructed collector.

It is a painful fact that the majority of art critics have always been openly (but theoretically) craving for something new, while practically they resent its appearance. Many of my readers will remember the almost universal storm of vituperation which greeted the “Glasgow School” of painting when heralded

by the works of Arthur Melville, its founder and chief exponent. The combination of Scotch, French, and, to some extent, Spanish influences was so novel that few of the received critics of the time were able to keep an open mind. Now, when it is seen that the aims of the Glasgow School, however diverse the personal expression, have made a new and easily recognisable style* which is of European acceptance, it would be impossible not to admire the daring of the man who imperilled his reputation by repeating one tithe of what once passed as learned criticism.

The history of Art shows sudden revulsions as well as slow evolution; but in both cases there always has been (and probably always will be) combination. The present writer holds strong—possibly too strong—views on the latitude which should be allowed to the expression of each man’s personality; yet the difficulty, or perhaps, one might say, the impossibility, of judging correctly from a few scattered specimens places the critic who “must say something,” and say it from first impressions and on the spur of the moment, in a position which cannot be envied. I have, therefore, the strongest hopes that, on further acquaintance and study, the Chinese and, more particularly, the Gothic chairs of Manwaring and his contemporaries will, in the near future, be placed as highly by the critic as by the amateur. Be that as it may, and it is hard to convince a man against his will, it is beyond dispute that these men created, by selection, a new style with marked and quite unmistakeable peculiarities of its own, which is no mean artistic feat.

With regard to the Chinese style, I would draw a hard and fast line between what I consider may be called the Chinese craze—Mandarins, pagodas, and what-not, mixed with bits of Louis Quinze, running rampant over a wall—and the more reserved use as seen in the chairs, which are distinct improvements on the inspiration. To Manwaring’s Gothic chairs the chief objection is one of nomenclature. They are even more Chinese than Gothic, and, from his almost incessant use of the auricular pattern, nearly as much French as anything. If it were a part of a critic’s business to go about substituting new artistic terms or phrases for those generally used and universally understood, one would require a new artistic glossary for each writer. On the part of a critic, it would be a cheap arrogation of personal knowledge to invent new names, and it would be still more out of place in a salesman like Manwaring. He took the term as he found it, and it is difficult to imagine a more mischievous form of false criticism than that which, either through ignorance or intentional suppression of the history of any style, bans it simply

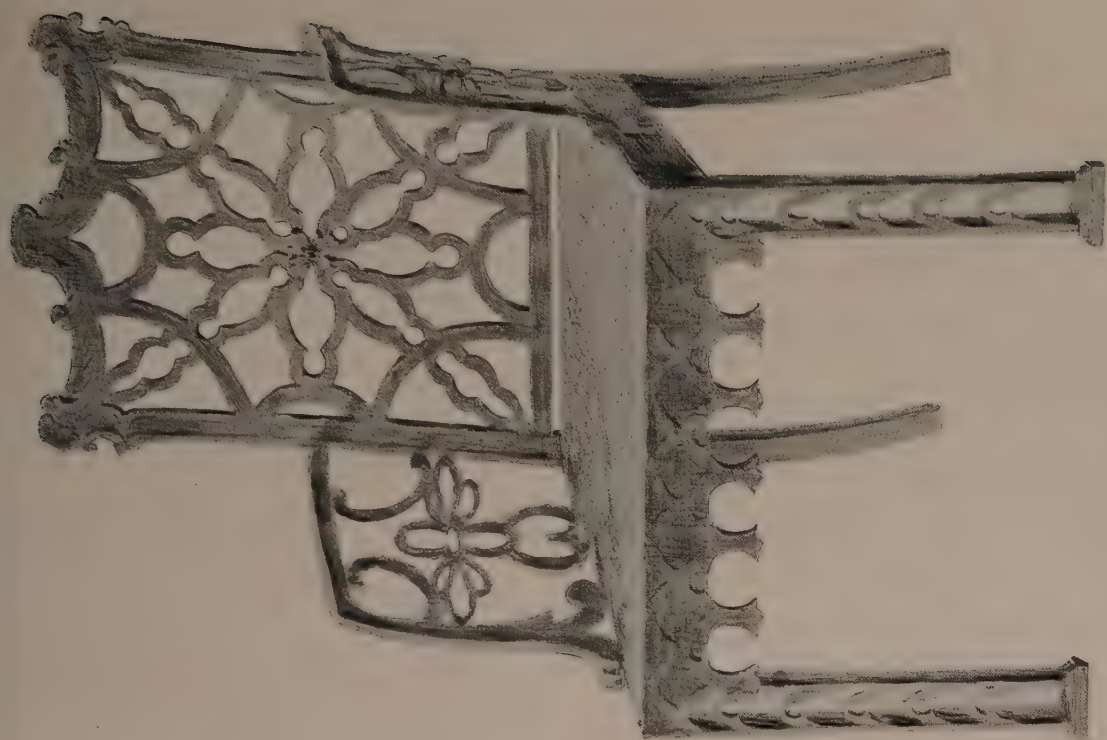


PLATE XV. FIG. 1

GOTHIC CHAIR

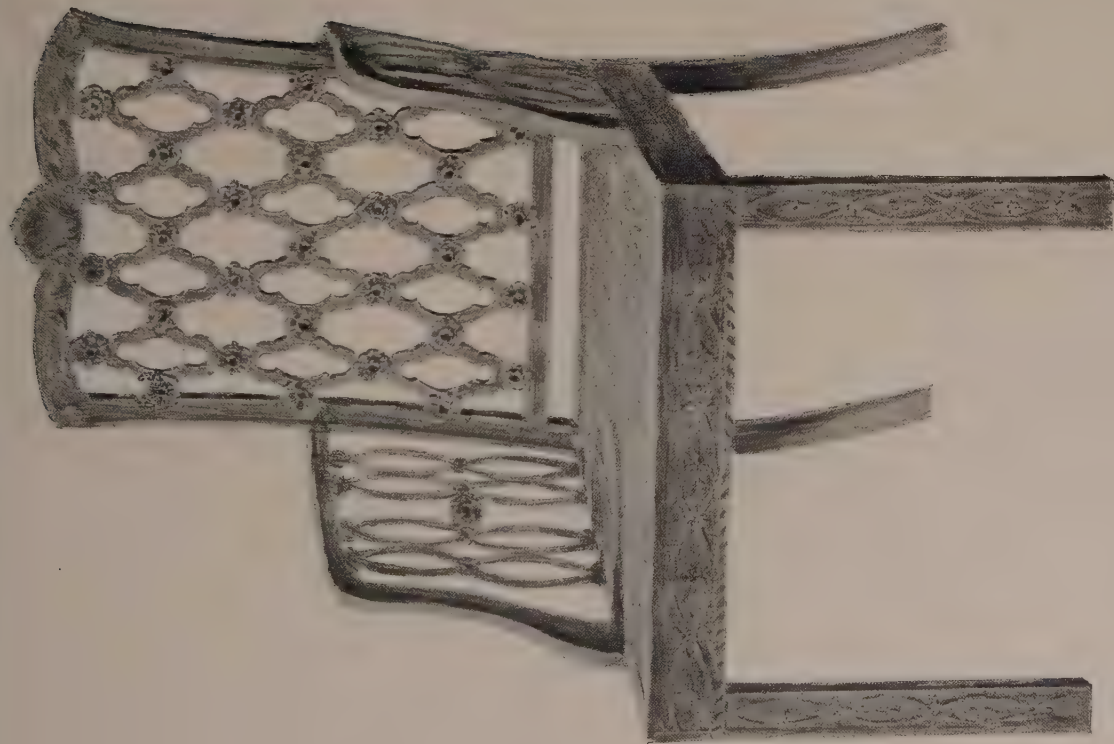


PLATE XIII. FIG. 2

GOTHIC CHAIR

on account of the name which custom has attached to it.

What I ask—indeed, what I am artistically entitled to claim—for Manwaring's chairs in this style is that the study of them, loosely named as they are, should be approached without any preconceived idea of what they ought to be. As works of art they have a prescriptive right to be judged on their own merits, and the mixture of styles, a fact which I have emphasised by directing attention to the use of the auricular pattern, should entitle them to an additional claim to careful as well as cultured criticism. My own belief is that Manwaring was more successful than even the greatest of his contemporaries in joining these very opposite views of design into a pleasing, harmonious, and distinctive whole, and as for the general treatment of these chairs in vogue at his time, I cannot see why it should have less right to be considered from the point of view of a separate style than any other furniture phase of the century. Not one of these was pure; and why should it be praiseworthy to treat and alter at will Dutch, French, Italian, and Greek design, but wrong—even criminal—to meddle with the Gothic?

A very important point in distinguishing Manwaring's work from that of others is his systematic use of the little brackets already mentioned between the front legs and front rail of his chairs. These are often omitted even where they might be most expected;

but instead of employing them, like Chippendale, only in Chinese and Gothic chairs, he gives it continually with every kind of leg, except only the French.

In the end of the *Real Friend* there are six plates of chair backs comprising eighteen widely different designs. The importance which Manwaring attached not only to the addition of a bracket, but to keeping it in consonance with the rest of the chair, is shown by separately designed brackets for each of these. The page I reproduce (Plate xxxiii. of the *Real Friend*) will serve to show the careful thought he gave to this very minor point.

I choose this particular plate for illustration not because I think it the best of the series, but because the first is the only ribbon back which can with certainty be attributed to Manwaring, while the other two are fair examples of his more heavy and florid style. This ribbon back is the only published design of the kind which compares favourably with Chippendale's.

The break in the line of the uprights is one of the unexpected reminiscences of bygone fashion continually occurring in the *Real Friend*. The other backs are even more inexplicable when we consider that in 1765 the influence of Robert Adam was making itself felt. Yet, though in many instances Manwaring is not a true reflex of his time, it must always be remembered to his credit that he was the one chair designer of the period who could "reach a hand through time" to influence his successors.





PRINCE JAMES FRANCIS EDWARD STUART

By Hyacinthe Rigaud

In the possession of Berney Ficklin, Esq.

THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

1955-1956

1



Stuart Relics in the Collection of P. Berney Ficklin, F.S.A., at Tasburgh Hall, near Norwich

By P. Berney Ficklin, F.S.A.

THERE is always a peculiar interest attaching to objects intimately connected with the unfortunate Royal House of Stuart, and a short description and illustration of a few that I possess may perhaps commend itself to your readers.

In my small collection are included the "sky blue singlet" or undervest, and a piece of the ribbon of the Garter, both worn by King Charles I. at his execution, and which were fully described in my article in the November number of *THE CONNOISSEUR MAGAZINE* of last year; also the large oval gold memorial box of the same king, which was illustrated in the April number of 1905.

In addition to these I have several silver and silver-mounted memorial snuff-boxes, locket, rings, seals, badges, miniatures, autographs, and other relics relating to the Stuarts, most of which have been exhibited at the United Service Museum at Whitehall, and at the Church Congress and Ecclesiastical Art Exhibition at Great Yarmouth the year before last. Some of these I will now proceed to describe. Let me first deal with those having reference to King Charles I.

No. i.—The silver-gilt snuff-box here depicted is probably of the Restoration Period, perhaps even of that of the Commonwealth; it bears on it beneath the king's head the arms of Trelawny of Trelawne, and the owner was in all likelihood Sir Thomas Trelawny, the first baronet, so created in 1628, who died in 1665. He was an ardent Royalist, and was committed to the Tower by the House of Commons for doing good service for the king's cause in his own county of Cornwall, and it was concerning him, and not, as is generally supposed,

his grandson, the bishop, that the following lines were penned—

And shall Trelawny die—
Shall brave Trelawny die?
Then twenty thousand Cornishmen
Will know the reason why.

No. ii. represents an oval oak snuff-box, mounted with a medallion of the king's head in silver. This has a pathetic interest, as it is supposed to have been made from a portion of the wood of the scaffold on which he suffered.

I have one very curious relic, being a miniature of the king on copper, with sixteen talc transparencies for placing on the portrait, showing the various important events of his career, *e.g.*, in his coronation robe, in ordinary attire, in armour, attended by his chaplain, in prison, preparation for his execution, his severed head being exhibited by the executioner, etc.—these are contained in an oval leather case with tooled pattern, and in excellent preservation. I have also a similar miniature of Charles II., with like transparencies of him in various disguises, the whole fitting into an ivory box.

Nos. iii. and iv. represent a gold locket, containing on the one side a small medal of the king surrounded by a piece of his hair, which formed a portion of the lock given by Charles II. to Barbara, Duchess of Cleveland; on the reverse is some of the hair of Charles I.'s daughter, the Princess Elizabeth, whose sad history is well known, and who died in Carisbrooke Castle in 1650.

Nos. v. and vi. depict a pear-shaped diamond locket, containing a small piece of the king's hair from the same source; the



NO. I.—SILVER-GILT SNUFF-BOX



NO. II.—OAK SNUFF-BOX

inscription on the back is engraved, "Hair of K. Charles I. ob. 1648."

Nos. vii. and viii. represent a gold locket,



NOS. VII. AND VIII.—GOLD LOCKET

Nos. ix. and x. represent a beautiful oval pendant with double frame, with a border in gold and pale and dark blue enamel of strawberry leaves and scroll-work. On the obverse appears a profile of the king which has been probably cut from a contemporary coin; on the reverse is a plaited band of the king's hair surmounted by a crowned skull and crossbones, with the letters C R, all delicately wrought in gold; in the centre of the pendant, and visible from both



NOS. III. AND IV.—GOLD LOCKET

containing a full-faced portrait of the king enamelled on copper, with a blue background, the reverse being C R crowned within a laurel wreath.



NOS. IX. AND X.—OVAL PENDANT

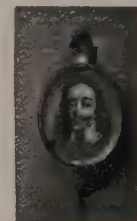
sides, is a small piece of wood from the block on which he was beheaded.

It does not belong to me, but to Prince Frederick Duleep Singh, M.V.O., F.S.A., a frequent contributor to THE CONNOISSEUR MAGAZINE, and who possesses some most interesting Stuart relics.

Nos. xi., xii., and xiii. are memorial rings. One



NOS. V. AND VI.—DIAMOND LOCKET



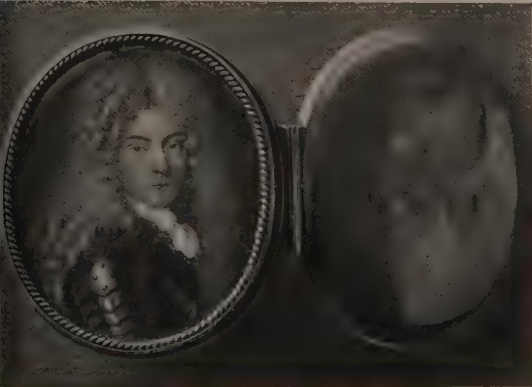
NOS. XI., XII., AND XIII.—MEMORIAL RINGS

Stuart Relics

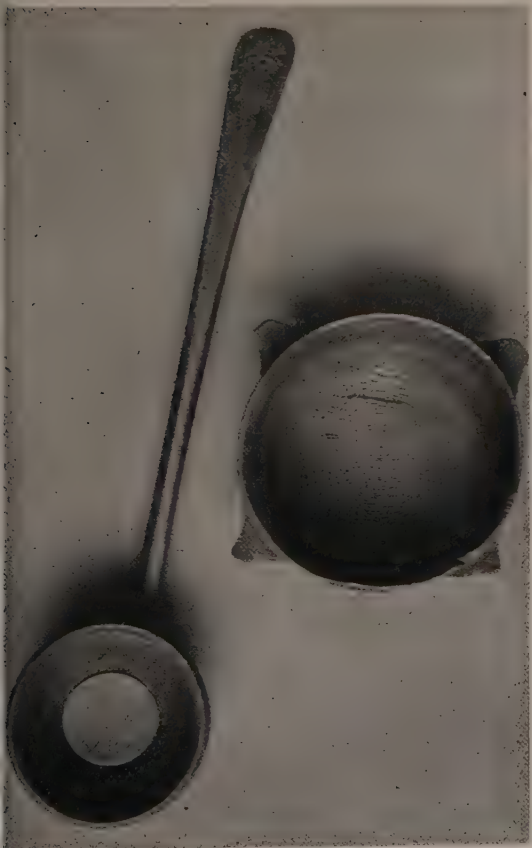


No. XIV.—SCARF-PIN

contains the king's cypher and a minute portion of his hair underneath a crystal; in the second is set a small miniature of the king on ivory, on the back of which is written "K. CHAR"; and the third is formed



No. XV.—SNUFF-BOX



No. XVI.—PRINCE CHARLIE'S QUAICH AND LADLE



Nos. XVII. AND XVIII.—LOCKETS WITH PRINCE CHARLIE'S HAIR

of a silver-gilt royalist medal set between two garnets.

No. xiv. is a silver-mounted scarf-pin, in which is set a very characteristic portrait of King Charles II.



No. XIX.—SILVER-GILT CHATELAINE

I have also a small but interesting collection of Stuart badges and medals, many of which were described and illustrated in the August number of THE CONNOISSEUR MAGAZINE for 1903. These badges, and many of the relics of the kind before mentioned, were produced and circulated, some of them immediately after the king's death, others after the resistless wave of loyalty, which culminated in the Restoration, had swept away all Puritan institutions, and placed the "Merry Monarch" on the throne, when the Royalists vied one with another in their desire to secure some memento of their late unfortunate king. These objects must have been very plentiful then, and even now are numerous, though countless hundreds must have perished in the lapse of time; but when specimens appear for sale they are eagerly sought after, and bring large prices.

I now come to some relics of Prince James Francis Edward and Prince "Charlie"—*de jure* Kings James III. and Charles III. of England.

No. xv. shows an oval silver snuff-box, perfectly plain and innocent-looking in outward appearance, but which has a double lining, the base containing a secret miniature of Prince James in armour.

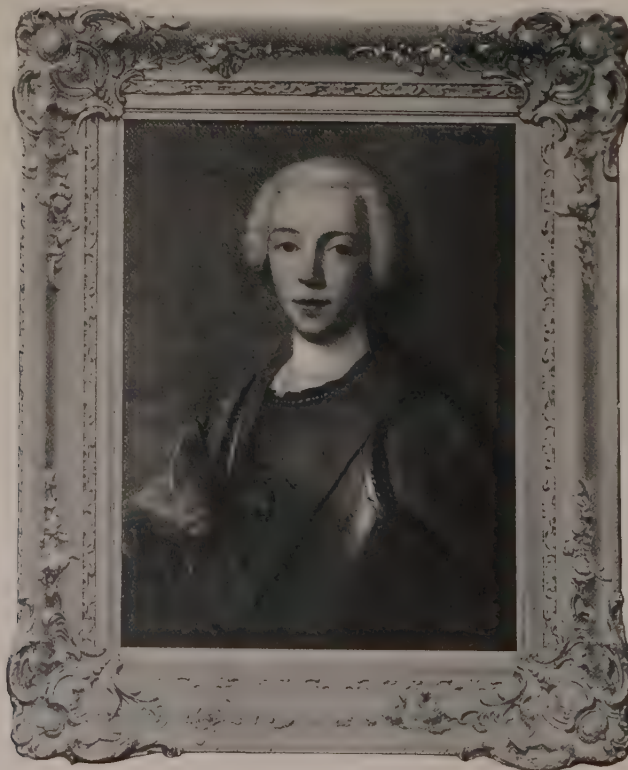
No. xvi. represents a wooden "quaich" and ladle which belonged to Prince Charlie, and were given by him to his servant Ronald MacDonald on the field after the battle of Culloden in 1746. The latter

gave them on his death-bed to a Mrs. Allan, of Marnock, Banff, N.B., who lived to nearly one hundred years of age; and they afterwards passed to several of the latter's descendants, and ultimately to a Mrs. Gordon, of Banchory, Aberdeenshire, from whom I acquired them in 1905, together with a letter attesting their authenticity.

Nos. xvii. and xviii. are representations of two lockets set with garnets, containing the hair of Prince Charlie at the age of sixteen, from a portion of the large lock which formerly belonged to Count Charles Edward Stuart d'Albanie, as also did No. xix., which is a silver-gilt *châtelaine* made up of coins, medals, and medallions, and is said to have belonged to Princess Louise of Stolberg, the wife of Prince Charles Edward.

Lastly, our colour-plate and No. xx. are portraits of Prince James and Prince Charlie respectively, the former a very fine one by the eminent French painter, Hyacinthe Rigaud, and the latter said to be by Van Loo. These have never been engraved or shown in any exhibition.

I must not intrude further on the patience of my readers, but I may add in conclusion that I should be very glad to hear from any of them who may possess or know of any Stuart relics, particularly those which have not been illustrated or exhibited, as I keep a description of all that come under my notice, and enter them in a MSS. book which I am compiling.



NO. XX.—PRINCE CHARLIE

Pottery and Porcelain

Absolon of Yarmouth

By Frank Freeth, M.A.

It is no unusual thing to find pieces of pottery still described in sale catalogues as "Yarmouth Ware," although it is now generally admitted by those who have studied the subject that there never was any earthenware factory at all at Yarmouth. The story of the existence of such a factory was, I believe, originated by Chaffers, who jumped at the too hasty conclusion that a small impressed arrow found on certain pieces of pottery in conjunction with the name "Absolon Yarmouth," must be the mark of a Yarmouth factory. But the truth is this, Absolon was not a potter at all. He was in reality a retail trader in china and glass at Yarmouth about the end of the eighteenth and the beginning of the nineteenth century. All the goods he sold he bought of the manufacturers in Staffordshire and elsewhere: but he appears to have had a small workshop attached to his shop premises, in which he himself decorated pieces that he had bought in the plain state. These he afterwards fired in an enamelling kiln he had set up for the purpose on the Denes at the spot still known as "The Ovens." It is quite possible that with a view to attracting local custom he advertised and sold these particular pieces as Yarmouth ware. It seems very unlikely that anyone else should have dignified his work with such a pretentious title; for it has little or no claim to distinction either in the matter of design or colour. No doubt, too, he acquired a sort of bubble reputation from the fact that some of the pieces that he painted and signed were stamped with the names of such famous potters

as Wedgwood and Turner. In this way he may be said to have had greatness thrust upon him. It is true that the pieces he worked upon were very ordinary stock specimens, which were probably turned out after the death of these two great men by their successors, who continued to use the same stamp.

This is what Chaffers wrote in his book, *Marks and Monograms*, published in 1863: "There was a pottery here [*i.e.*, at Yarmouth] about the end of the last century. The arrow seems to have been the mark used: it occurs on a dessert service with flowers painted in front and their names written on the back in red. It is found," he adds, "on cream-coloured ware, like Wedgwood's Queen's Ware." Quite true: but there is no reliable evidence whatever that the ware was made at Yarmouth. Indeed, the resemblance to the Queen's Ware, which we know was decorated by Absolon, only goes to show

that the arrow mark was that of one of Wedgwood's numerous imitators in Staffordshire. However that may be, it may, I think, be fairly assumed that it was on the strength of Chaffers's unfounded assertion that certain pieces in the Museum of Practical Geology in Jermyn Street were catalogued as Yarmouth ware. In the third edition of that catalogue published in 1876 there are eight pieces, and only eight so described—with this reservation in a prefatory note, which subsequent research has confirmed: "It appears that no potting was ever done at Yarmouth, but that the business consisted simply



BRISTOL GLASS MUG DECORATED BY ABSOLON

in decorating ware manufactured elsewhere, and firing the colours in a gloss kiln," and "it is at present uncertain to what factory the mark of the arrow should be attributed." Five of the eight pieces belong to a dessert service of the kind mentioned by Chaffers, and very probably the same one. None of them bear Absolon's name in any form. There are two dishes and three plates. The dishes are impressed underneath with an arrow, two of the plates are unmarked, and the third has a stamped S. All the pieces are painted with flowers, and their names are written in

included simply because of the arrow impressed on the bottom. The last and eighth specimen was obviously not made at Yarmouth, and equally obviously was decorated by Absolon at Yarmouth, and is the only piece out of the eight that can be said with any certainty to have been decorated by him. It is a flower pot with stand, both pieces marked WEDGWOOD: but the pot alone has painted underneath it in cursive letters, "Absolon Ym Θ, No. 25." The decoration upon it consists of oil-gilding with horizontal bands and monogram.

The arrow no doubt presents a real difficulty, as it seems to have been used as a mark in one form or another by quite a number of china factories. Chaffers tells us it appeared with a ring round the centre on a vase purchased at Chandos House, which was considered an undoubted specimen of Bow china. Marryat includes a kind of arrow-head among the marks used at the Caughley works. He also mentions an arrow-head "in a dirty brown colour" as one of the marks assigned to Leeds, although he expresses his own doubts on the point, while the Kidsons in their *Leeds Old Pottery*



TURNER DESSERT DISH

DECORATED BY ABSOLON

red on the back, *e.g.*, "Round-leaved Cyclamen," "Dog's-tooth Violet," and "Annual Lavatara," just like Chaffers's. One of the dishes and two of the plates have a brown border, the other dish has a gilt rim, while the third plate is edged with platinum lustre. Of the other three pieces called Yarmouth ware in this museum, one is "the figure of a female with bird perched on her right hand; white glazed earthenware coloured; height, 11 inches. Mark, an impressed arrow." Another is described as "a honey-pot and cover in form of a beehive, surmounted by a crown, cream-coloured ware, raised flowers and bees painted in proper colours, stamped with an arrow, and bearing the words, 'Union Honey Pot,'" the reference no doubt being to the Union (between England and Ireland) Bill passed in 1800. These two pieces, so dissimilar in nature, seem to have been

unhesitatingly reject the attribution. "It is attributed," they write, "to Leeds without the slightest grounds." A plate bearing a portrait of Lord Nelson and the date 1805—the year of the Battle of Trafalgar—now in the Schreiber Collection (No. 1,207 in the Catalogue), has this arrow painted on it in a sepia brown; but no suggestion is offered as to the locality of its origin. A small impressed arrow is found on pieces of blue and white, which are also stamped with the name of the Staffordshire potter Rogers. Curiously enough, a similar impressed arrow was on the bottom of a small honey-pot I once had, which was in the shape of a bee-hive, and very like the Union honey-pot already mentioned, though it was yellow and without flowers, and had a ribbed surface to represent plaited straw. And I have a white one now with almost the same shape and surface, marked SHORTHORSE & CO.

Absolon of Yarmouth

This Shorthose was at work in Staffordshire between 1800 and 1820, and probably supplied Absolon with some of his ware. Indeed, it is quite possible that the plate stamped S in the Jermyn Street Museum was made by him, wherever it may have been decorated. It may be noted that this stamped S has no connection with the mark of the Salopian factory, for the Caughley firm did not impress the S, but only painted it in blue under the glaze. The painted arrow or arrow-head appears on pieces of china so different in character that I am inclined to draw the inference that it is not a true factory mark at all, but was commonly used by potters or decorators at various factories either to denote their own individual handiwork or for some other purpose unknown to us. The case of the impressed arrow is quite different. It would appear that there was in fact some factory in existence about 1800, and probably in Staffordshire, which did use it either in a general way or possibly on certain special pieces only. It is interesting, though perhaps idle, to speculate as to what that factory was; though the stamped S on the Jermyn Street Museum plate in place of the impressed arrow on the dish belonging to the same service suggests that it might have been that of Shorthose, who seems to have largely copied his methods and shapes from those in vogue at the Leeds potteries. This would to some extent account for the mark being regarded as a Leeds one for so long. It is to be observed that the impressed arrow never appears on the marked Turner and Wedgwood pieces bearing Absolon's signature as well. It is, therefore, perfectly clear to my mind that this arrow mark had nothing to do with Absolon or Yarmouth.

Now comes the question of Absolon's style of decoration, and I think it will be found from a study of his undoubted work that he had no stereotyped type just as he had no stereotyped mark. His signature takes at least four, if not five, forms, though in every case it is in a current hand, and written by one and the same person—a fact that goes to prove that it was practically a one-man business. On the Jermyn Street Museum flower-pot and stand stamped "Wedgwood," it is "Absolon Ym Θ, No. 25." On a small "Turner" ware mug sold at the 1906 Booth sale at Ipswich the signature was "Absolon Yarm,

No. 25." Note the same number in both cases, which is very remarkable, seeing that the decoration was utterly dissimilar. On a Bristol glass mug belonging to Miss Peckover, of Wisbech—to which I shall refer again—it is "Absolon Yarn, No. —," or the same as the last, except that the last stroke of the "m" and the number as well have been carelessly omitted. On a mug in the British Museum, which bears no arrow or any other mark at all, it is



WEDGWOOD FLOWER POT

DECORATED BY ABSOLON

"Absolon Yarm Θ," and this in fact is the commonest form. Lastly, on my Turner ware dish illustrated it is "W. Absolon Yarm Θ," the final letter being the Greek "Theta" in place of the English "th." The styles of decoration are no less varied. The Turner dish last mentioned is painted with a rough landscape, such as might have been suggested by the Norfolk Broads or some other local piece of scenery, in a lustrous green and nondescript brown with a green band round the top and bottom. The subject on the British Museum mug is an agricultural trophy representing the Farmer's Arms, with the words, "May Farming flourish!" and is painted with the same green and brown as well as a dark terra-cotta, pale yellow, and dirty pink. There are also two

plain bands of green. The decoration on the Booth mug was a horse and chaise with two occupants, with the inscription, "A trifle from Yarmouth." The idea of the inscription was no doubt derived by Absolon from the Lowestoft factory, which was in the habit of inscribing on its pieces, "A trifle from Lowestoft." Another mug in the Booth sale, decorated in the gold and green that Absolon especially affected, had upon it, "A trifle from Yarmouth for my dear Sophia," while a palette painted with green bands bore upon it, "A trifle from Yarmouth for my dear Boy." The Jermyn Street Museum Wedgwood flower-pot and stand is, as already stated, ornamented in oil-gilding only.

For the glass pieces Absolon employed this gilding almost entirely. The mug referred to, which is apparently Bristol glass, has a gold band or two round the rim and is sprinkled all over with gold stars, except for the space occupied by the Peckover coat of arms in gold with the lions in black. There were three inscribed blue wine-glasses in the Booth collection, on only one of which the inscription was legible, and that was, "Success to the 1st Norfolk or Lynn Loyal Volunteers, May, 1804. A trifle from Yarmouth. Benjamin and Margaret Pointer." The three glasses were all alike, but one only, it is to be noticed, was signed Absolon. Another barrel-shaped

blue glass in the same collection, signed by Absolon, had a similar inscription, "Success to the Hingham Troop, &c. Yarmouth, Jan., 1804."

The conclusions I arrive at from the consideration of the various specimens under review may be briefly summed up as follows:—

(1) Absolon of Yarmouth made neither china nor glass himself, but acquired them both in a plain state from elsewhere and then decorated them.

(2) He decorated them mostly to the taste and order of customers, as attested by the monograms, coats of arms, etc., though he did so sometimes for the general market, in which case he preferred a rough kind of landscape, like that on my Turner dish.

(3) When he decorated a dessert service or set of glasses, he only signed one or two of the pieces and not all, and then not always in the same way.

(4) His favourite and characteristic colour for china painting was a lustrous green, as gilding was for glass, his other colours being far cruder and less pleasing.

(5) The *impressed* arrow mark denotes a distinct china factory, from which Absolon bought most of his china, and was very possibly that belonging to Short-hose of Hanley. The *painted* arrow is only a potter's or decorator's sign.



STAFFORDSHIRE MUG

DECORATED BY ABSOLON

MAHARAJA KISHORE
RANJAN OF BANGALORE
BY THE ARTIST



A French Eighteenth-Century Illustration of Aërial Navigation By George A. Simonson

IN these days when Mr. Wells discourses about future battles in airships and Jules Verne's wildest anticipations of the conquest of the air seem within measurable distance of attainment, the achievements of aëronauts of the past naturally appear to us somewhat tame. The history of the modern balloon proper may be said to commence with Montgolfier's great invention, but mankind was exercised with the problem of flying-machines long before that date, and it would hardly surprise us to hear that the latest triumphs in aërial navigation were forestalled by the omniscient Chinese in the dawn of civilisation. For quite recently we have been told by a great authority that even the mechanism of the taxi-cab (*i.e.*, the measure-mile-drum chariot) was familiar to them. Be that as it may, the scientific mind, when quite in its infancy, already occupied itself with the question of flying. It is a well-established fact that Leonardo da Vinci, to take an example from the fifteenth-century men, was a great engineer as well as a great artist, and conceived the idea of the parachute. As an illustration of his study of aviation, history relates that da Vinci having been charged to produce wonderful things in connection with the entrance into Milan of Louis the Twelfth, showed, amongst

other marvels, artificial birds which flew up automatically.

It was not only the denizens of the air which were closely watched by early experimenters with flying-machines, those of the sea afforded no less valuable a lesson, and sometimes they served as models for most ingenious contrivances. A relic of such an airship, designed after nature, is to be found in an aquafort preserved in the Département des Estampes of the Bibliothèque Nationale (Paris), where an unique series of French engravings illustrative of the history of the balloon is to be seen. It represents, as stated on its marginal inscription, a "*Poisson Aérostatique enlevé à Plazentia ville d'Espagne située au milieu des montagnes et dirigé par Dom Joseph Patinho jusqu' à la ville de Coria au bord de la Rivière d'Arragon, éloignée de 12 lieues de Plazentia le 10 Mars 1784.*" (*See Reproduction.**) Like so many other contemporary *vues d'optique*, published by J. Chéreau, it is crudely illuminated. What makes it quite an artistic curiosity, is its resemblance to Japanese drawings in colour. Whilst the landscape,

* The annexed reproduction is taken from an impression of the engraving in possession of the author.



AEROSTATIC FISH DIRECTED BY DOM JOSEPH PATINHO, 1784

FROM A CONTEMPORARY ENGRAVING

which is of a very grotesque pattern, is probably wholly fantastic, the picture of the "*poisson aérostatique*" is evidently based on a real flying-machine, because an ascent was made in England somewhat later in a very similar fish, and a circumstantial account of it, which seems to apply equally well to the subject of our illustration, is reported in a Liverpool newspaper, namely, *The Liverpool and Lancashire Weekly Herald*, dated January 23, 1790.* It takes the form of a letter addressed to this organ by a gentleman near Wooler, in Northumberland:—

"Some time back," he writes, "a Mr. Assgill, at Byle Common, near Wooler, conceived it might be possible to conduct the air-balloon in any direction, but the possibility of doing it by means of sails he some time since gave up; he next attempted to do it by means of wings. This method also failed. He then, by conceiving the air as a fluid, and remarking the method of the fish swimming against a current of water, which he obtained for that purpose, has now constructed one exactly in form of a fish, in which I yesterday saw him ascend, himself being situated in the centre of gravity: his internal machinery, which gives motion to the wings and sails, and likewise (*sic*) of removing himself, to give different attitudes to the fish, are by me considered as the most ingenious piece of machinery I ever saw. When I arrived, it was just filled with gas, and the day being quite calm, he soon situated himself, and everything being immediately adjusted, he rose easily; but to see the enormous monster stretch along the air, lash his tail, skim in different directions with all the appearance of nature, was truly admirable, and, I think, will be considered as the finest exhibition in the world. After floating near half-an-hour, and displaying his power of managing it at will, in which time he never rose more than 150 yards high, often skimming just the surface, he found some derangements in the machine, and stopped exactly in the place from whence he ascended."

The parallelism between the structure of the *poisson aérostatique*, and that of the monster tested on English soil, is too striking to leave any doubt in our minds that the contrivance, which is described in the above paragraph, was also used in Spain. Thus the engraving which we reproduce forms a kind of substitute for the missing historical foundation on which rests its subject. Our knowledge of it is limited to the contents of the inscription, which we

have transcribed. The two points, Plazentia and Coria, between which Palinho is said to have navigated his wonderful flying-machine, will be found in the province of Estramadur. Taken in conjunction with the engraving, the graphic account of the eye-witness of the English ascent seems to show that our forefathers were much more advanced in the art of aerial navigation than we have hitherto given them credit for. It is difficult to believe that so archaic a flying-machine as the one Dom Joseph Palinho and his companions rode astride on could have survived the introduction of the "Montgolfier" balloon. Let us recall the fact that the great Frenchman made his first successful experiment in 1783, whilst the Spanish aeronaut undertook his flight in 1784. The period just following the invention of the new airship, no doubt, was one of transition, and the great revolution in aerial navigation which it brought about may not at once have become known in Spain, though the tidings of it spread over all the chief cities of Europe, creating quite a flutter in aeronautic dovescotes. Barely a month after Palinho's adventure we read of a balloon-ascent made at Venice by Zambecari. In the latter case also pictorial art found a congenial subject for presentment, for the painter vied with the engraver in a common desire to chronicle the general enthusiasm for the "Montgolfier" type of airship when it first came into vogue, and a favourite theme of their productions was the apotheosis of the illustrious pioneer of modern aerial navigation and his intrepid followers. Quite a plethora of prints sprang up. Besides the one here reproduced, another, likewise produced by J. Chéreau, in honour of Montgolfier's flight over Paris, deserves mention. While Watteau, the relative of the exquisite painter of *fêtes galantes*, glorified the person of Blanchard in a pair of pictures now at the Lille Museum, in commemoration of an ascent undertaken in its neighbourhood, similar homage was rendered to Zambecari by the famous Venetian landscape-painter, Francesco Guardi, in a canvas now in the custody of the Berlin Museum. By way of contrast with Palinho's almost simultaneous ascent, we will briefly relate the circumstances of the Venetian aerial flight. At Venice the greatest stupefaction was caused by the appearance of a balloon over its waters. It started upon its perilous voyage just opposite the Piazzetta, and Zambecari, who conducted it personally, flying the banner of St. Mark, which for the first time in the history of the Republic was triumphantly borne up into space, became the hero of the moment, though he had the misfortune to have his fingers frost-bitten before he safely landed his machine at a port near Venice.

* The writer takes the present opportunity of thanking a contributor to "Notes and Queries" (Mr. A. H. Arkle, of Birkenhead) for this reference.



Miniatures belonging to the Earl of Mayo

By Dr. G. C. Williamson

IN the collection of miniatures belonging to Lord Mayo, and to be seen at his seat in Ireland, a place to which we have already given some attention, there are a few works of unusual interest, not family miniatures, which will fittingly form the subject of a short article, and notably there are some portraits in enamel, to which we would draw attention, more especially for the fact that they are signed works.

By Charles Boit, the Swedish enameller, to whom Walpole gives considerable space, there is an interesting portrait of the Empress Catherine of Russia in her old age, signed with the customary "B," and from the Bohn collection. Boit was a fastidious artist, and is declared to have only signed works with which he was satisfied,—hence there are not a very large number of enamels bearing his initial in existence. His greatest work is in Vienna, and he



CATHERINE HYDE, DUCHESS OF QUEENSBERRY
BY C. F. ZINCKE, 1717

sovereign with her husband and the chief officers of her court, which Boit never completed, and for which he ran up heavy debts. There are some of his letters preserved at Welbeck Abbey. His enamel work is always charming, and not so hot in colouring as that of his successor, C. F. Zincke. By this last-named artist, perhaps the best known enameller in England, there is a clever portrait of Catherine Hyde, Duchess of Queensberry, specially interesting because it is signed in full, "C. F. Zincke fecit 1717," and is hence a very early work, probably executed at the time when Zincke was studying under Boit. Technically it is not a perfect work, but it is distinctly more pleasing in colouring than the artist's later productions, and is a peculiar rarity because hitherto we have not known of any miniature in enamel by Zincke dated earlier



THE EMPRESS CATHERINE OF RUSSIA
BY C. BOIT

is remarkably well represented in the collection in the Rosenborg Palace, Denmark, and in the Danish and Swedish royal collections, but he is usually known by reason of the long controversy there was between him and Queen Anne with respect to the very large enamel representing that

than 1720. As a rule his works were executed after 1721, as he founded his style upon a treatise on enamel work by Monsieur Ferrand, published in Paris in that year, and miniatures dated previous to that time are supposed to have been more or less in the nature of experiments. This portrait proves,



QUEEN ADELAIDE
BY JOSEPH LEE

however, that, although not perfect in the actual art of enamelling, Zincke in 1717 was an excellent draughtsman and an admirable colourist.

It is curious that there are not many enamels in existence by Joseph Lee, although he exhibited at the Royal Academy for forty-four years, and received various royal appointments; but his portraits, pleasant in colouring and well drawn, were by no means perfect in technical



MISS FARREN BY HENRY BONE

Bone did so much work in enamel that he gave himself very little time for painting on ivory, but the miniature in question is a delightful portrait of a very interesting woman, because it represents Elizabeth Farren at the time when she was in the heyday of her popularity acting at the Haymarket and Drury Lane. It was probably painted about 1779, long before the days of her marriage with the Earl of Derby, and when the painter himself was only about twenty-five years old. He is



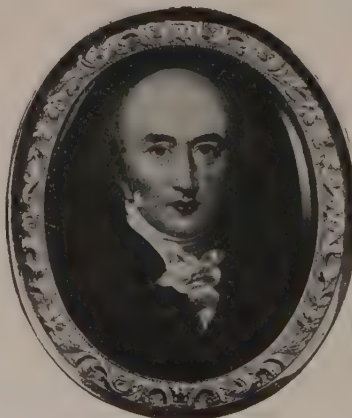
A LADY (NAME UNKNOWN) BY P. G. BONE
SIGNED AND DATED 1800



WILLIAM WORDSWORTH BY D. B. MURPHY

quality or equal to those of Zincke, whom he claimed as his master, despite the fact that Lee never actually worked in Zincke's studio. Lord Mayo has a good example of Lee's work representing Queen Adelaide, and signed in full by the painter.

By Henry Bone, who was the most prolific English worker in enamel, there is in the collection at Palmerstown one of his rare miniatures on ivory, signed with the well-known conjoint initials.

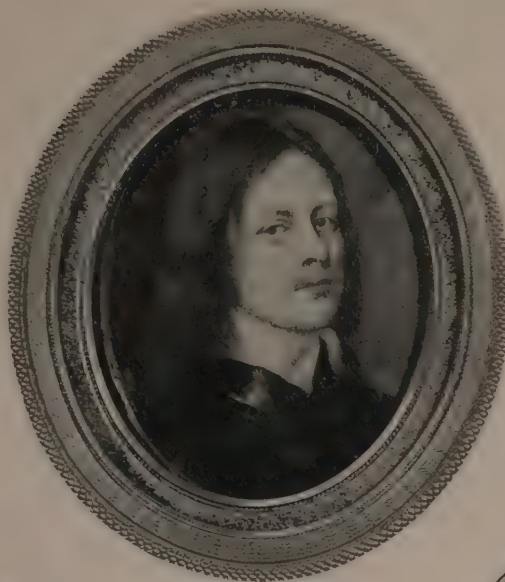


RT. HON. GEORGE CANNING, M.P.
BY WILLIAM ESSEX
SIGNED AND DATED 1828

always said to have gone from Bristol to London in 1778 or 1779, and this, we take it, is one of his earliest works executed before he commenced to paint in enamel. There is no question about its authenticity. The features of the youthful artiste are quite unmistakable. The work is one of great refinement and charm. We understand that it was purchased in Ireland, and has been treasured in the family of its possessor for a considerable time.

Miniatures belonging to the Earl of Mayo

Perhaps the rarest, however, of Lord Mayo's works in enamel is one signed "P. G. Bone pinxit, November, 1800." Of this painter we know practically nothing, save that he lived with Henry Bone, and exhibited one portrait at the Royal Academy, a portrait of a young lady, painted in 1801. This portrait we have seen, and it bears upon it the figure "3," whereas the one in Lord



portrait of the Right Honourable George Canning, M.P., after the one by Sir Thomas Lawrence. It is signed and dated 1828. It is a work of the highest merit, beautifully executed. But unfortunately the costume of that period was so ugly that it had little in it which the miniature painter could render attractive.

Perhaps the miniature



PEG WOFFINGTON AS MARY
QUEEN OF SCOTS

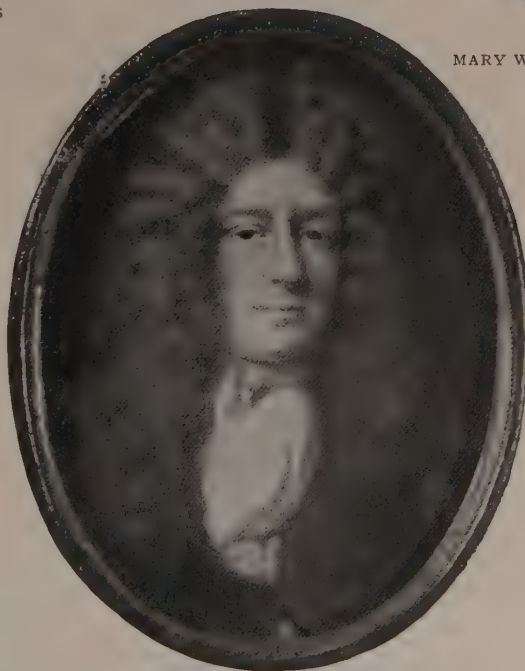
HENRY CROMWELL (?)
BY SAMUEL COOPER



MARY WILKES BY OZIAS HUMPHRY

Mayo's collection is numbered in the enamel "2." We are therefore inclined to think that this young student, who has been called a nephew of Henry Bone, very likely only executed two or three miniatures in the course of his short career. We ourselves have only seen one other signed by him besides the one we are now describing, and the painter is always said to have died in his youth.

By the man who was practically the last of the great enamellers in England, William Essex, there is a particularly good



ANTHONY ASHLEY, 1ST EARL OF SHAFTESBURY
BY N. DIXON (?)

in this choice little collection attracting the greatest notice is one of William Wordsworth the poet, as a young man, painted by D. B. Murphy, who, it will be remembered, was the father of Mrs. Jameson, the well-known author of *Sacred and Legendary Art*. It is rather interesting to find this miniature in Lord Mayo's possession, because Murphy was a favourite artist with the Ponsonby family, and various members of that family employed him to

paint portraits of their children, and so brought his work into notice. As Lady Mayo was a Miss Ponsonby, it is fitting that this portrait should be in her husband's possession. As an early portrait, however, of Wordsworth, it has still further attractions, because it is mentioned in Wordsworth's own correspondence, and it is one of those clever, brilliantly executed likenesses carrying conviction in every line. Representing, as it does, the poet as quite a young man, at the time, we presume, of the beginning of his acquaintance with Coleridge, it is an historic portrait of no small importance.

There are various schools and periods represented in this collection.

In point of date the earliest is perhaps the signed miniature by Samuel Cooper, bearing the unmistakeable initials in gold, and declared to represent Richard Cromwell. This portrait was exhibited in 1865 at South Kensington, and is quite a fine example of the work of the artist, who was certainly the greatest miniature painter the world has ever seen. We are not quite sure that we can accept it as a portrait of Richard Cromwell, as we are disposed to think that it is much more likely to represent his brother Henry (1628-1674), who had his lands in Meath and Connaught confirmed to his trustees after the Restoration, and who settled down in that country. He was so intimately associated with Irish affairs, having been made Lord Deputy of the Forces and then Governor-General, that there is reason for discovering a fine portrait of him in a notable Irish

collection, and we think that the portrait has been termed Richard Cromwell by someone who was unfamiliar with the portrait of his brother, and had forgotten how closely the latter was connected with "the unhappy" country.

Belonging to a somewhat similar period is the fine portrait of Anthony Ashley, first Earl of Shaftesbury (1621-1683). This came from the Bohn collection, and Bohn tells us that he bought it in 1871 at Robinson's. He, however, attributed it to Cooper, but it is certainly not his work, and it is much more likely to have been the work of N. Dixon, a name which, in fact, has been suggested by some later

possessor in writing on the frame. It has very much the appearance of Dixon's work, and we may perhaps be allowed to mention, for the first time we believe in print, that this artist's name was not Nathaniel, but Nicolas. The fact has only lately come to light owing to the careful investigations which have been made by Mr. Richard Goulding, the Duke of Portland's librarian. We must not, however, encroach any further on his preserves, as his investigations in the Harley papers have given him quite an interesting little story concerning Dixon which he will himself in due course set forth.

There is a quaint portrait of Peg Woffington in the character of Mary Queen of Scots, which we were glad to notice has been carefully labelled; otherwise some day or other it would have given rise to one of the endless discussions regarding the portraits of



MRS. CAULFIELD BY GEORGE ENGLEHEART
SIGNED AND DATED 1804



A YOUNG CHINESE GIRL BY GEORGE CHINNERY

Miniatures belonging to the Earl of Mayo

Mary Stuart, and would have been pronounced to be a new representation of that lady of mysteries. It closely resembles the portrait by Hogarth, belonging to Lord Leconfield, representing the same lady in the costume of Mary Queen of Scots. This picture hangs at Petworth House.

Of works by the eighteenth-century artists we have selected four. A charming little portrait by Ozias Humphry represents Mary Wilkes, the only daughter of the famous politician who was Lord Mayor of

on the front, and on the back bears in the well-known handwriting, "George Engleheart pinxit 1804-5." There is a portrait of the lady's husband in the same collection.

By the eccentric George Chinnery there are two interesting portraits, one painted when he was in the East Indies, as he himself records by the letters "E. I." attached to his signature, in 1803, and the other probably done in Macao, as it represents a fair but frail young Chinese girl, or perchance a girl from



A CHILD (NAME UNKNOWN)

BY GEORGE CHINNERY

SIGNED AND DATED 1803

London, and the lady to whom her father addressed the series of letters between 1774 and 1796, which were published with a memoir of the author in 1804. It is an exquisite profile, painted with Humphry's daintiness of execution, and having extraordinary attention bestowed upon the eyes and eye-lashes, an attention so peculiarly characteristic of this clever painter.

By George Engleheart there is a fine, strong portrait of a lady. She is called Mrs. Caulfield, but was probably painted under a different name, as the name Caulfield does not occur in Engleheart's lists of 1804. There is no question, however, of the authenticity of the miniature, as it is in every way a characteristic work, added to which it is signed "E"

Siam. It is a pleasing portrait of a young woman in native costume of blue, and wearing a thick brown fur collar around her neck, and as the work of a painter who is not very well known, and who deserves to be better appreciated, it is worthy of particular notice. The other portrait, dated 1803, is still more charming. It is of a child seated on the ground, one foot curled underneath the other. The boy is dressed in white and has red shoes, and his fat arms are bare. He looks up regarding the spectator with a pleased and amused expression, and as a natural portrait of a child it could not well be surpassed in charm and grace.

We have left the largest miniature to the last. It represents Count von Rumford. He should perhaps

The Connoisseur

be known as Sir Benjamin Thompson (1753-1814), the American citizen who was a Fellow of our English Royal Society, Lieutenant-Colonel of George III.'s American Dragoons, and who eventually entering the service of the Elector of Bavaria, was in 1784 created a count and knighted. He was a scientific genius of high importance, and connected with many useful inventions, particularly interested in questions of cooking and of fire, and he gave his name to a particular kind of grate, examples of which can be seen in the miniature in question. The fact

that he was the founder of the Royal Institution in London must not be overlooked, and he was also the donor of a large sum to the Royal Society for the purpose of providing annual medals. This portrait of Count Rumford is a remarkably fine piece of work, and is really an historic portrait which would have a more fitting home in the National Portrait Gallery than hidden away in the recesses of an Irish mansion. We hope that if ever Lord Mayo parts with it, the portrait may find its way into the national collection.



SIR BENJAMIN THOMPSON, COUNT VON RUMFORD

Engravings

Some French Line Engravers: Pierre Lombart, Nicolas de Larmessin, and Nicolas Pitau

By W. G. Menzies

IN the history of French line engraving of the seventeenth century there are many men whose work, though not on the same plane as that of Nanteuil, Edelinck, and Masson, is still of sufficient excellence to make it well worthy of the attention of collectors. Pierre Lombart, for instance, was fully versed in the possibilities of the graver, though frequently weak in his drawing; Nicolas de Larmessin the elder is also deserving of notice; while the work of Nicolas Pitau is notable both for its excellence of drawing and technique.

Pierre Lombart, who during the latter half of the seventeenth century established a reputation in both London and Paris, was, it is believed, born in the second decade of the seventeenth century.

Considerable doubt exists as to the country of his birth, and though there are many authorities who contend that he was born in Paris some time between 1612 and 1620, there are others who contend that he was a native of Middelberg, in Holland. The latter, in support of their contention, quote Evelyn the Diarist, who, in his *Sculptura*, places Lombart amongst the Dutch and Flemish engravers.

At the commencement

of his career Lombart studied under the painter Simon Vouet, from whose studio he went to England, having acquired no inconsiderable reputation as a worker with the graver. The year 1648 saw him established with his family in London, where he was to stay for some fourteen years. Like most engravers of his time, Lombart found the booksellers amongst his best patrons, and while in England executed plates for Ogilby's *Virgil*, and various editions of the poets.

His first commission of real importance was given to him in 1650, when he was entrusted with the engraving of a series of portraits of Van Dyck's Countesses. They were:—

Countess of Morton.
Countess of Bedford.
Countess of Castlehaven.
Countess of Devonshire.
Lucy, Countess of Carlisle.
Countess of Sunderland.
Margaret, Countess of Carlisle.
Countess of Carnarvon.
Countess of Middlesex.
Countess of Pembroke.

Amongst his other portraits executed during his sojourn in England were those of Brian Walton, Bishop of Chester, Sir Samuel Morland and Sir John



P. SEQUIER

BY N. PITAU

Ogilby, both after Lely, Robert Walker, the painter, Henry, Earl of Arundel, and Philip, Earl of Pembroke.

One plate engraved by Lombart in England demands special attention, owing to the fact that in different states the head is that of various personages. In what is believed to be the first state one sees a headless equestrian figure which Mr. Whitman believes was possibly meant to be a portrait of Charles I. after Van Dyck. In the second state a head is etched in, though the identity of the person depicted is undetermined. In the third state the head of Cromwell fills the space, while some alterations have been made in the costume. Yet another state shows the head of Charles I. in place of that of Cromwell; while in the fifth state Cromwell's head is again substituted.

In the year 1662 Lombart returned to Paris with an enhanced reputation, which was productive of many commissions, and for nearly twenty years he was strenuously engaged, his death occurring in 1681.

Lombart's work in Paris included a number of portraits after Vaillant, Gascard, Dieu, and others, while he also engraved a number of subject pictures after Raphael, Poussin, Philippe de Champaigne, and Le Febvre.

Amongst the former was a large portrait of Marie Thérèse, Queen of France, after Beaubrun, which was published on the occasion of the marriage of Louis XIV.; portraits of J. Daillé, Antoine de Gramont, and the Duc de Carignan, all after W. Vaillant; and others of the antiquary Paul Petau; La Fond, Directeur de la Gazette Ordinaire d'Amsterdam, and Pierre de la Mouche and Charles Duc de la Vieuville, both after A. Dieu.

His subject plates include one of *St. Michael*, after Raphael, which was also engraved by Rousselet and de Larmessin; *The Nativity* and *The Lord's Supper*, both after Poussin; and *The Holy Family*, after Le Febvre.

Lombart's style though neat was distinctly laboured, and, as I have said, the drawing in his subject plates in particular was frequently defective. For his portraits, however, many of which display a high pitch of excellence, there is now a good demand.

The name Larmessin is a notable one in the history of French engraving, there having been three engravers of that name—Nicolas the elder, his son Nicolas, and his grandson, who also bore the same Christian name. This fact presents a difficulty to the collector, who is often at a loss to distinguish the work of one from the other.

Nicolas de Larmessin the elder, born in Paris about 1636, however, was the most notable of the trio; but it is a common practice to group the work

of all three together. One fact, however, may be borne in mind. Nicolas the elder worked entirely with the graver, while his son and grandson frequently used both the graver and the point.

Very little is known of the life of the eldest Larmessin. He was engraving plates in 1657, when he would be about twenty years of age, and he died in the year 1694, so that his years of activity covered a period of nearly forty years. During this time he engraved a large number of portraits of the illustrious personages of France and other countries, and, in fact, his labours seem to have been almost entirely confined to portraiture. Though hardly in the first rank, his work betrays a pleasant freeness, and a sound knowledge of the possibilities of the graver. The son, who was born in 1684 and lived until 1755, was a pupil of his father; but as his work is confined to the eighteenth century, it is beyond the scope of this series of articles.

The following plates can be confidently placed to the credit of the first Nicholas de Larmessin:—

Philippe de Bourbon, Duc d'Orleans.
Duchesse d'Orleans.
Henri Jules de Bourbon, Duc de Anguien.
Godefroy, Comte d'Estrade.
Gabriel Nicolas de la Reynie.
Louise-Françoise, Duchesse de la Valliere, 1674.
Maximilien-Henri, Archevêque de Cologne.
Paul Maurice.
Laurent Coster.
Jean Guttenburg.
Anne of Austria, 1663.
François Foquet, 1657.
Duc de la Meilleraye, 1658.
Louis XIV., 1663.
Louis XV.
Duchesse de Ventadour, 1660.

Nicolas Pitau was one of the little band of engravers who came to Paris from Flanders. He was born in Antwerp in 1633, and it is believed was a pupil of François de Poilly. He was the son of Jacques Pitau, an Antwerp engraver of little import who had established himself in business in the French capital.

His plate of the *Holy Family*, after Raphael, is perhaps his most successful effort, the purity of drawing and vigour of execution placing it upon a level with the engraving of the same subject by Edelinck.

Pitau, however, is chiefly known for his portraits, of which he engraved a large number, some after his own drawings, while he also executed a number of subject plates after French and Italian masters.

The canvases of Mignard, Le Febvre, Champaigne,



BY PIERRE LOMBART, AFTER W. VAILLANT



BY PIERRE LOMBART, AFTER C. LE FEBURE



QUEEN MARIE BY LARMESSIN, AFTER VAN LOO



LOUIS XV. BY LARMESSIN, AFTER VAN LOO

Raphael, Guercino, the Caracci, Le Brun, and Sebastian Bordone were frequently made the subjects of his graver, and few finer engraved portraits of Louis XIV. exist than Pitau's rendering of the painting by Le Febvre.

Amongst his portraits must be recorded those of the Dauphin, Benjamin Prioli, Nicolas Colbert, and Alexandre Paul Pitau, all after Le Fevre, Pierre Seguiet, Oliver Cromwell, after Van de Werff, and St. François de Sales.

At the present time the prints of these engravers, with a few exceptions, can still be obtained for quite moderate sums. In a recent catalogue, for instance,

there appeared some two dozen by Pitau, offered for sale at sums ranging from 10s. to £5; a number by Lombart were listed at prices varying between 7s. 6d. and £3; and others by Larmessin ranged in value from 7s. 6d. to £6.

These prints, therefore, offer a splendid field for the small collector. They are certainly unlikely to fall in value, and there is every indication of an early appreciation in their value.

The portraits of Louis XV. and Queen Marie are reproduced from prints in the possession of Messrs. Parsons & Sons. The remainder are from prints in the possession of John Mallett, Esq.



LOUIS XIV.

BY N. PITAU, AFTER C. LE FEBVRE



THE MINIATURE

BY G. MAILE, AFTER T. HARPER

Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PORTRAIT.

DEAR SIR,—I send you a photograph of a picture that is in my possession, and which, it can be seen, is in rather a bad state. I intend to have it repaired, as it is a very good portrait and a very striking face. All that can be read on the paper held in the gentleman's hand are the letters J. O. or J. C., 1684. The letters are most probably J. C., and it has been suggested that they mean John Chichele, who was a Commissioner of the Navy, 1684. Unfortunately, the face does not agree with a known portrait of this man. It should be noticed that there is a curious broken left eyebrow. Perhaps some readers of THE CONNOISSEUR MAGAZINE may be able to suggest who the portrait is supposed to represent.

Yours faithfully,

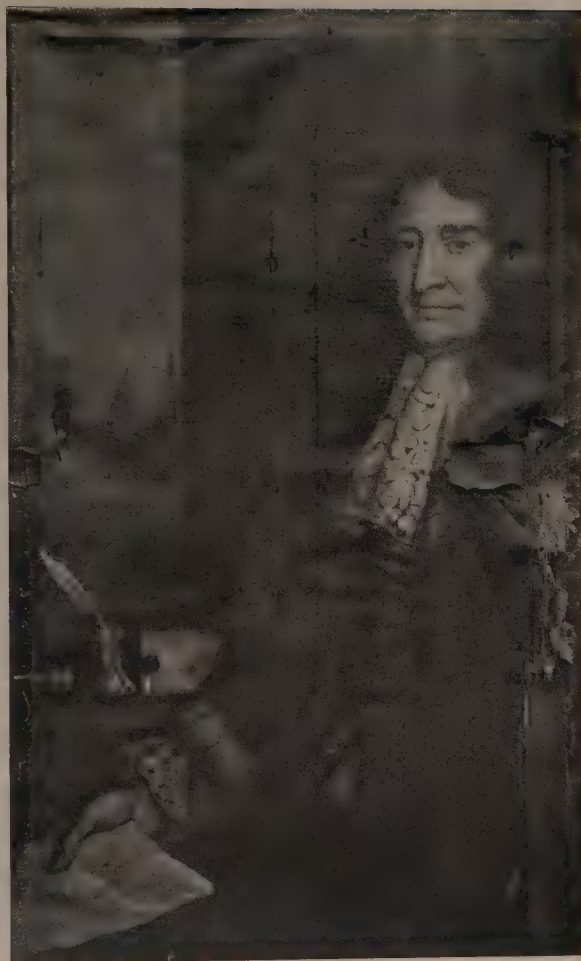
H. SOUTHAM.

PAINTING BY WM. SHAYER.

DEAR SIR,—Enclosed you will find photo. of oil painting by Wm. Shayer, 1859. Size of canvas, 36 in. by 30 in. I have had the enclosed taken to enable me, if possible, to trace the pedigree, which has been lost.



PAINTING BY W. SHAYER



UNIDENTIFIED PORTRAIT

The picture formerly belonged to the late Mr. Wheeler, of Birmingham. At some time or other it has been relined, and on the frame is a small round label numbered 413; also a label with the address McLean, Haymarket, London. I have every confidence that by having your valuable assistance I shall obtain the information required.

Believe me, yours truly,

W. G. MEIN.

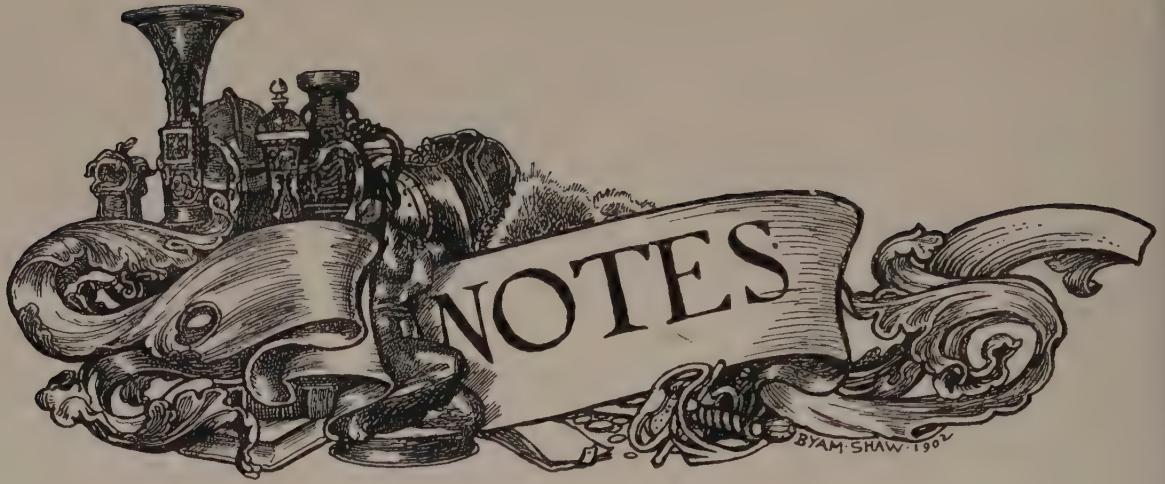
LOCALITY OF A PICTURE.

DEAR SIR,—I am very anxious to trace a picture representing a draped figure in the foreground, holding aloft a lighted torch; behind the figure are other figures bearing torches; a procession of torch-bearers which disappears into mists.

I cannot remember when and where I saw this picture. My impression is that I saw it in a magazine.

Yours faithfully,

KATHLEEN FALMOUTH (VISCOUNTESS FALMOUTH).



THE superb portrait of *Alexander Triest, Baron D'Auweghem*, by Van Dyck, which we reproduce as our frontispiece, is one of several magnificent examples of the work of Rubens's most illustrious pupil that figure in the Rodolphe Kann collection.

We learn from the date 1620, inscribed against the sitter's coat of arms, that it was painted shortly before Van Dyck quitted Rubens's studio to go to London, and later to Italy. The conception and the attitude, the luminous splendour of the carnations and the execution alike proclaim a close affinity to Rubens. This simple figure, with his air of aristocratic reserve, his noble but somewhat worn features, the fine effect of the twilight sky against which the dark mass is set, and the delicate execution, resembles the portraits painted by Van Dyck during his second

visit to Antwerp. But here all is simpler, graver, and more natural.

The print *Beauty* is the work of an unknown engraver, after a painting by Sir George Beaumont, an amateur painter and patron of the arts born in the middle of the eighteenth century. He was a great admirer of the work of Claude and Wilson, and devoted much of his time to the painting of scenes in the neighbourhood of Charnwood, where he lived.

Sir George Beaumont largely assisted in the establishment of the National Gallery, and the year before his death, in 1827, presented sixteen pictures to that institution. Two of his landscapes are in the National Gallery, the gift of his widow.

Amongst the many fine portraits by Nattier preserved at Versailles few are possessed of a greater



OLD WORCESTER SCALE BLUE PORCELAIN, DECORATED WITH EXOTIC BIRDS
IN THE COLLECTION OF THE REV. G. WHARTON, M.A., OF ST. PETER'S COLLEGE, RADLEY

charm than that of the "touching, gentle, and clever" Madame Louise, daughter of Louis XV.

Nattier, who loved the lustre and transparency of allegory, painted Madame Louise's sisters, Adelaide and Henriette, as Diana and Flora; but Louise and her sisters Victorie and Sophie, "the three little ones," he painted just as they were—charming, dainty, rosy-cheeked children.

The portrait is typical of Nattier's style. The whole painting is suffused with the bloom of youth, while the coquettish smile gives it a certain fascination and even seduction which nevertheless are quite in keeping, and have much to do with that fine effect and charm which pervades almost all Nattier's portraits of the beauties of the reign of Louis Quinze.

IN the August Number of THE CONNOISSEUR MAGAZINE (page 272) we have referred to Mr. Anderson's beautiful publication of facsimile reproductions after Goya's original designs for the *Caprichos* at the Prado Museum. Encouraged by the success of the first part of his work, the publisher has lost no time in completing the series by issuing the other two parts, which make this publication a real monument erected to the fame of that most original and brilliant artist.

The two parts comprise 155 plates. In the first of the two are reproduced the drawings for the *Desastros de la Guerra* and the *Tauromachia*, and in the second those for the *Proverbs*, the *Prisoners*, and various other subjects. As we know, nearly all the original designs for the *Caprichos* have been preserved, and the publisher has been well advised in substituting reproductions of the etchings for the few missing pieces. But matters are different as regards the series contained in Parts II. and III., where many of the originals are missing. To replace all these by the etchings would have involved a change in the character of the publication which was not intended by the publisher. Thus these series were reproduced in their actual fragmentary state, but accompanied, by way of compensation, not only by the variants of some of the subjects, but by all those drawings which were intended for the series, but never translated by Goya into etched plates. It is clear of what special interest these latter must be for the student, since they reveal a little-known side of this imaginative artist's work, and complete the cycle of those original compositions of his.

The etchings of the *Desastros de la Guerra* series,

which represent the bloody scenes of the French invasion in 1808 in all their pitiless horror, amount to eighty; but only fifty of the original sketches have been preserved, together with one variant and eight unetched drawings. The case is worse as regards the *Proverbs*, only four drawings being preserved of the eighteen etchings. Then follows the *Tauromachia* with the bull-fight scenes, a group of twenty-six designs for thirty-three etchings of the series, which are in such a bad state, that the publication of the preparatory studies for the etchings themselves must be particularly welcome. Two variants and ten unetched designs give a savour of great novelty to this part. Then there are the drawings for the *Prisoners* series, which represent the noblest and most piercing expression of contempt and protest against the tortures, the sufferings, and the mysteries of Spanish prisons; and finally follows the long series of various subjects that do not lend themselves to classification. Mr. Anderson's reproductions are perfect. The short preface, like that of the *Caprichos*, is the work of Dr. d'Achiardi's pen.—E. M.

Books Received

- Notes on the Science of Picture Making*, by C. J. Holmes, 7s. 6d. net; *Wine and Health*, by Dr. Yorke-Davies, 1s. 6d. (Chatto and Windus.)
- Fresco Painting*, by James Ward, 10s. 6d. net. (Chapman and Hall.)
- A Popular Handbook to the National Gallery*, Vol. I., by E. T. Cook, 10s. net. (Macmillan & Co.)
- Art Prices Current*, 1907-8, 10s. 6d. (Fine Art Trade Journal.)
- Notes of an Art Collector*, by Maurice Jonas, 21s. net. (Geo. Routledge & Sons.)
- The World's Great Pictures*, Part I., 7d. (Cassell & Co.)
- The Letters of John Ruskin*, in 2 vols., 1817-1869, 1870-1889, by E. T. Cook and Alexander Wedderburn.
- Toys of Other Days*, by Mrs. F. Nevill Jackson, 21s. net. (Country Life, Ltd.)
- The National Gallery*, Part VIII., by Paul G. Konody, Maurice W. Brockwell, and F. W. Lippmann, 1s.; *British and Foreign Arms and Armour*, by Charles Henry Ashdown, 10s. 6d. net; *Complete Guide to Heraldry*, by A. G. Fox-Davies, 10s. 6d. net. (T. C. & E. C. Jack.)
- The Wander Years*, by J. H. Yoxall, 6s. net. (Smith, Elder & Co.)
- Ladies Fair and Frail, Sketches of the Demi-Monde of the Eighteenth Century*, by Horace Bleackley, 12s. 6d. net. (John Lane.)
- Book Prices Current*, Vol. XXIII., subscription, 25s. 6d. per annum; *Agnès: A Romance of the Siege of Paris*, by Jules Claretie, translated by Ada Solly-Flood, 3s. 6d. (Elliot Stock.)
- A New Light on the Renaissance*, by Harold Bayley, 12s. 6d. net. (J. M. Dent & Co.)
- Botticelli*, by Mary L. Bonner, 2s. 6d. net. (Methuen & Co.)

* *Les Dessins de Goya au Musée du Prado à Madrid*, Parts II. and III. (D. Anderson, Rome, 1908.)



IT does not often happen that the picture sales of January and February prove so uninteresting as those



of the two first months of the present year. Messrs. Christie were at least a week late in opening their season, and their only picture sale in January consisted of the ancient and modern works the property of the late Mr. T. M. McLean, the

well-known dealer of the Haymarket. Very few lots reached three figures, and only the following need be mentioned:—Sir W. Q. Orchardson, *Jessica: Merchant of Venice*, 46 in. by 35 in., exhibited at the Royal Academy, 1877, 125 gns.; and P. Billet, *Avant la Pêche*, 42 in. by 66 in., 100 gns. The second sale (February 6th) of the year, which included a collection of modern pictures and water-colour drawings of Mr. A. B. Yuille, of Bellevue, Bridge of Allan, and other properties, was of a more promising character. Nine of Mr. Yuille's drawings were described as "from the collection of Mrs. Mackinnon, *née* Ella Constable, grand-daughter of the artist"—they were mostly about 8 in. by 10 in., and varied in price from 48 gns. to 85 gns. each. Among the same owner's pictures were:—C. F. Daubigny, *A Forest Scene*, on panel, 8½ in. by 6½ in., 95 gns.; N. Diaz, *In Fontainebleau Forest*, on panel, 12½ in. by 16½ in., 150 gns.; Hoppner, *Portrait of Mrs. Munroe*, in white dress, oval, 29 in. by 24 in., 190 gns.; Lord Leighton, *Head of a Girl*, 16½ in. by 14 in., 110 gns.; and P. Nasmyth, *A Landscape*, with an old tower, figures and animals, on panel, 8½ in. by 11 in., 85 gns. Among the other properties were:—L. J. Pott, *Game to the Last*, 45 in. by 37 in., exhibited at the Royal Academy, 1893, 190 gns.; and B. C. Koekkoek, *A Woody Landscape*, with peasants and animals by a river, on panel, 13 in. by 18 in., 1857, 60 gns.

Mr. Dowell sold on February 13th at 18, George Street, Edinburgh, the valuable collection of paintings and water-colour drawings, chiefly by Scotch artists, formed by the late Mr. J. Irvine Smith, of 20, Great King Street. At least two "records" were established at this sale, the more important works including:—Sir George Reid,

P.R.S.A., *Norham Castle*, 46 in. by 32 in., 675 gns.—the highest auction price for a work by this artist; another picture of the same subject, but smaller in size, 36 in. by 24 in., 450 gns.; *Marguerites*, 27 in. by 20 in., 150 gns.; *Rhododendrons*, 36 in. by 23 in., 325 gns.; *Roses*, circular, 12 in. diam., 110 gns.; *Vases and Marsh Marigolds*, 15 in. by 19 in., 74 gns.; and a *Portrait of Geo. Paul Chalmers, R.S.A.*, 8 in. by 10 in., 58 gns.; Sir W. Fettes Douglas, *The Visit to the Astrologer*, 42 in. by 25 in., a scene from "Hudibras," and reproduced in the monograph on the artist, 410 gns.—this is also a record price; G. P. Chalmers, *Homeward: Evening*, 20 in. by 11 in., 115 gns.; *A River in Spate, Sligichan, Skye*, 37 in. by 25 in., 62 gns.; *The Ford*, 35 in. by 21 in., 152 gns.; *On the Esk*, 20 in. by 11 in., 95 gns.; *Modesty*, 18 in. by 25 in., 400 gns.; *Scheveningen*, 35 in. by 23 in., 285 gns.; and *The Crofter's Home*, 20 in. by 11 in., 125 gns.; Arthur Melville, *Laban and his Flocks*, water-colour drawing, 20 in. by 14 in., 98 gns.; Sam Bough, *Bothwell Castle, on the Clyde*, water-colour drawing, 14 in. by 10 in., 60 gns.; and J. M. W. Turner, *Bridge on St. Gothard*, the original drawing for the unpublished "Liber" plate, sepia, 10 in. by 8½ in., 55 gns.—this realised 125 gns. at the Bale sale in 1881. On the same day Messrs. Christie sold modern pictures and drawings, the property of the late Mrs. Dent, of the late Mr. Thomas Welch, of Brighton, and from other sources. Two drawings only need be mentioned:—Birket Foster, *Lago Maggiore*, 13 in. by 16 in., 130 gns.; and A. C. Gow, *The Rout of an Army*, 12 in. by 18 in., 1874, 125 gns. Reference may be here made to a miniature by Richard Cosway, which appeared at Messrs. Puttick & Simpson's on February 16th: it was a *Portrait of Charlotte Georgina*, wife of the first Marquis of Cholmondeley, 1790, and was knocked down at 205 gns.

Messrs. Christie's sale on February 20th was entirely made up of anonymous properties, the few pictures of note including:—G. F. Watts, *The Coquette*, 25 in. by 20 in., 130 gns.; Sir J. Reynolds, *Portrait of Miss Cholmondeley*, in blue dress, with pearls in her hair, 29 in. by 24 in., 100 gns.; French School, *Portrait of a Lady*, in blue and white dress, holding a mask, 35 in. by 27 in., 118 gns.; D. Teniers, *An Interior*, with three peasants before a fire, 8½ in. by 6½ in., 200 gns.

Messrs. Robinson, Fisher & Co. sold on February 18th a picture catalogued as by Terburg, a *Portrait of a*

In the Sale Room

Gentleman, in black dress with white collar and large hat, holding his gloves in his right hand, small three-quarter length, on panel, 18 in. by 13 in., 120 gns.

Messrs. Christie's last sale of the month (Feb. 20th) was the first one of interest of the year. It was chiefly remarkable on account of the very fine portrait by N. Maes of *An Old Lady*, in black dress, with white ruff and cuffs, seated in a chair, 45 in. by 33 in., signed and dated 1669, 2,050 gns.—it is probable that this is the "portrait of an old woman," which was in the R. Bernal sale of 1824, when it realised 42 gns. The sale also included a picture ascribed to Beechey, but more probably the work of a greater artist, Hoppner or Raeburn, a *Portrait of a Lady*, in a black dress, 29 in. by 24 in., 600 gns. There were also two by John Hoppner, a *Portrait of Sheridan*, in dark coat with white stock, 29 in. by 24 in., 85 gns.—this was sold at Christie's in 1878 for the small sum of £4 10s.; and *Sir Vyell Vyvyan*, in brown coat and white vest, 30 in. by 25 in., 130 gns. A few of the others may be mentioned: J. Van Goyen, *A Town on a River*, with cattle and figures in the foreground, on panel, 22 in. by 31 in., signed and dated 1646, 260 gns.; and another by the same, *A River Scene*, with buildings, etc., 40 in. by 54 in., 190 gns.; John Opie, *Portrait of Col. Donald Macleod, of St. Kilda*, in scarlet coat, resting his hand upon his sword, 49 in. by 39 in., 145 gns.; G. Lundens, *A Party of Children Playing Blind Man's Buff*, 30 in. by 27 in., 100 gns.; and G. Morland, *A Gipsy Encampment in a Wood*, 20 in. by 26 in., 200 gns.

THE late M. Numa Prédi, of Paris, a well-known exponent of the game of chess, and an ardent collector of literature bearing upon it, left behind him a very extensive, if not very valuable, library entirely composed of works of this class, which Messrs. Sotheby sold on the 1st of February. The catalogue comprised 362 "lots," embracing



some 1,500 volumes in English, French, Spanish, Italian, German, and other European languages; but the total amount realised was no more than £355, notwithstanding the fact that M. Prédi had evidently searched far and wide to make his collection thoroughly representative of every phase of the game, and had achieved an unusual measure of success. Needless to say such rarities as Caxton's *Game and Playe of the Chesse* were entirely absent, for had it been otherwise, the sum total might easily have been swollen to ten times the actual amount or more. M. Prédi's library did not consist of rarities, as such, but rather of practical books and sets of periodicals explanatory of the countless combinations and problems which the Royal game is so prolific in affording. Thus the highest sum realised for any book was obtained for a stained copy of the *Libro de la*

Invencion Liberal y Arte del juego del Axedrez, printed at Alcala in 1561, and written by the celebrated Ruy Lopez de Sigura, who made the first real analysis of the game, giving also his name to the well-known gambit which has held its own, in capable hands, for more than three hundred years. This book realised but £11, a small sum to head a long list of works all connected with the same subject.

As a matter of fact, very few works were sold singly, though all alike had doubtless been so tracked down and bought. The majority were disposed of in "parcels," as many as forty-two volumes going, in one instance, for £2 11s.

The sale of February 2nd, also held at Sotheby's, contained but one book of much importance — *Les Portraits des Grands Hommes, Femmes Illustres et Sujets Memorables de France*, published at Paris in 2 vols., folio, 1786-92. This copy, which realised £54, was similar to the one in the Bibliothèque Nationale, and contained the complete series of 192 male and female portraits and plates of historical events, all printed in colours. The British Museum copy has 184 portraits and plates only, and is therefore imperfect, this not being one of those books which contain a greater or lesser number of plates according to circumstances.

On February 9th and two following days, Messrs. Hodgson disposed of a large number of books, some of them of very considerable interest, e. gr. Jane Austen's *Mansfield Park*, 3 vols., 1814, with the edges entirely untrimmed, but rebound in boards, with reprinted labels to imitate the original binding as closely as possible, £20; and *Les Sept Livres de Flavius Josephus*, Paris, 1553, folio, £40—a result due to the binding, which was of old morocco decorated with arabesque gold tooling and inlays of red with Grolieresque bands. This sale was to some extent remarkable for a collection of manuscripts, pamphlets, and books by or relating to William Cobbett, though the sums realised for these were very small.

Bunyan's *The Holy Citie or New Jerusalem*, as printed for Francis Smith at London in 1669, has not been seen in the auction rooms for many years, and the copy sold by Messrs. Puttick & Simpson on February 11th for £10 is therefore worth special recognition, though it was by no means in good order. The title-page was dirty and torn, and several other defects were observable. On looking through the catalogue of this two days' sale, we notice many other excellent though not very expensive books, for it is a mistake to suppose that good books are always costly. The question of price depends upon a variety of circumstances, many of which have no connection with intrinsic merit or importance, though on the other hand this factor has invariably to be taken into consideration as well. Such prices as £5 5s. for a presentation copy of *Boswell's Life of Johnson*, 1793, and £5 15s. for the original edition of Anne Brontë's *Tenant of Wildfell Hall*, 3 vols., 1848 (orig. cl.), are illustrative of two distinct phases of book-collecting. The one justified its existence from special extrinsic conditions, the other from circumstances inherent in the book itself,

and the prices of both are regulated by the demand. A third example which must necessarily be placed in an entirely different category is afforded by Grimm's *German Popular Stories*, 2 vols., 1823-26, £15 (mor. g.e.), the illustrations by George Cruikshank being, in this case, the chief attraction. The following can all be brought within a few well-known rules, and form excellent material for practice:—Burton's *Arabian Nights*, 16 vols., 1885-86, 8vo, £21 (orig. cl.); *The Pickwick Papers*, 1837, with inscription in the handwriting of the author: "Charles Dickens wishes he had given this to Mrs. McLan," £10 (hf. cf.); Wordsworth's *Descriptive Sketches in Verse*, 1793, and *An Evening Walk*, 1793, both first editions in one volume, £18 (hf. cf.); Gould's *Birds of Great Britain*, 5 vols., 1873, impl. folio, £42 (mor. ex.); Drayton's *Poemes, Lyrick and Pastoral* (1605), 8vo, £12 (unbd.), a very rare edition, of which, according to Lowndes, only two copies are known; *Real Life in London*, in the original 56 parts in 33, £13 (some of the wrappers missing); Keats's *Endymion*, 1818, £20 (orig. bds.); and the series of seven plates to *Dante's Inferno*, etched and coloured by William Blake himself, £12 10s. This copy belonged to the late Mr. Birket Foster, the artist.

A very important selection of books and pamphlets from the library of Lord Polwarth, of Mertoun House, Berwick, was sold at Sotheby's on the 15th and following day, the catalogue comprising 486 entries, and the total sum realised being in excess of £4,400. The extensive and valuable collection of tracts and pamphlets of the 16th, 17th, and 18th centuries, including a very large number relating to the rebellion and Civil Wars, as well as a variety of Civil War newspapers, had at one time, certain additions excepted, been in the library of Mr. George Rose, well known as an authority on political and economical subjects. The tracts alone claimed seventy closely-printed pages of descriptive matter, and it is not possible to say anything about them here, except that each collection, as described at great length in the catalogue, was sold separately after a private offer, understood to have amounted to £1,000 for the whole, had been refused. The refusal proved to be justified, for they realised very nearly £1,350 when sold in lots. The newspapers can be described in a comparatively few words, and the first to attract attention is the celebrated *Mercurius Politicus*, dating from June 6th, 1650, to April 12th, 1660, and complete, though some numbers were skipped by the publisher, and the series would not therefore appear to be so. This set, bound in eleven volumes, small 4to, was sold for £140. Thus *The Kingdoms Weekly Intelligencer*, Nos. 1 to 52 (2 missing), 93 to 191, and 201 to 332 (2 missing), bound in 4 vols., with a number of other newspapers (odd or short runs), sold for £50; *The Moderate Intelligencer*, Nos. 2 to 237 (4 missing), also bound in 4 vols., for £40; and *The Publick Intelligencer*, Nos. 1 to 224, from Oct. 8th, 1655, to April 2nd, 1660, in 6 vols., for £54. These seem high prices; but it must be remembered that though single numbers of these and other old newspapers are frequently met with, it is

an extremely difficult matter to obtain a series of them, and the longer the series the more troublesome the quest.

It was at this sale that an excessively scarce work by Edward Bland, known as *The Discovery of New Brittain*, realised £245 (unbd.). This book, which belongs to the "Americana" class, was printed at London in 1651, small 4to, and contains a rare frontispiece and still rarer folding map of "Virginia discovered to ye Hills." In 1846 a copy, also sold at Sotheby's, realised no more than £5 17s. 6d.; but then "Americana" have increased in value by leaps and bounds since that early date. In 1881 another copy with the frontispiece missing, as usual, was sold for £21 10s. *The Atlantic Neptune*, published in 1780-81 for the use of the Royal Navy, is another scarce work. It is an elephant folio full of large coloured charts and views relating to the sea coast of Nova Scotia, the coast and harbours of the gulf rivers of the St. Lawrence and other localities in North America. The amount realised at this sale for a half-bound copy was £116, while an imperfect copy containing 78 leaves (should be 84) of *Virgil's Aeneidos*, as printed by Caxton in 1490, made £330. Only nine perfect copies of this book are known. Other substantial amounts of which it is necessary to take note included the following:—Claudio Corte di Pavia's *Il Cavallarizzo*, Venice, 1562, 4to, from the library of Robert Dudley, Earl of Leicester, £39 (contemp. mor., with device of Phœnixes and motto); the *Philosophical Transactions of the Royal Society* from the beginning in 1665 to 1826, with indices and the abridgements by Lowthrop and Martyn, together 122 vols., £104 (cf. and hf. cf.); a large number of *Cases of Appeals in the Scottish Courts* between 1727 and 1784, bound in 55 vols., folio, £31 10s. (old cf.); Thomas Violet's *An Appeal to Cæsar*, 1661, 4to, £40 10s. (mor., arms of Charles II. on sides); Erasmus's *The Praise of Folie*, first edition of Chaloner's translation, 1569, 4to, £13 5s. (orig. cf.); the second edition in English of Gower's *De Confessione Amantis*, 1532, folio, £15 10s. (contemp. cf., with one clasp); Lescarbot's *Histoire de la Nouvelle France*, 1612, 8vo, with the three maps, £12 10s. (orig. vell.); *Sir Thomas More's Workes*, the first collected edition, 1557, folio, £16 15s. (old cf.); and Wilkins's *Concilia Magnæ Britanniae*, 4 vols., 1737, folio, £16 (old cf.).

On the 18th and 19th of February several sales were held, one of them being largely composed of books relating to the county of Kent collected together by the late Mr. Charles Cobham and Mr. G. W. Cobham, of Gravesend, where indeed the sale took place. The prices realised were good, a set of the four folio volumes of Hasted's *History of Kent*, 1778-99, realising £20 (hf. mor.)—a close price for copies of the kind which happen to contain the "Hundred of Worth" very often missing—a copy on vellum of the *Rules and Ordinances of the New College of Cobham*, 1687, 4to, sold for £10 (chain attached); and a pamphlet, entitled *The Sepulchral Memorials of the Cobham Family*, with India proof plates, and an autograph letter from F. C. Brooke inserted, for as much as £24. These sales of the 18th and 19th, three in number, and the last held during February,

In the Sale Room

were of comparatively little interest, though that at Sotheby's included the library of the late Sir James T. Knowles, founder and editor of the *Nineteenth Century*, or as the title is now amplified *and after*. The books in this library were of a very usual character, such as we are often concerned with in this monthly record of the sale rooms, and it is not necessary to do more than mention the following:—*The Germ*, the 4 numbers, in half calf, 1850, £18 10s. (wrappers bound up); a presentation copy of Oscar Wilde's *Intentions*, 1891, £7 7s. (uncut); Girtin's *Views in Paris*, 1803, £15 10s. (uncut); the *Kelmscott Chaucer*, 1896, folio, £42 (orig. bds.); Le Pautre's *Œuvres d'Architecture*, 3 vols., folio, 1751, £42 (orig. cf.); and a number of *Tennyson's Works*, which were sold in one lot, for £50. These comprised *Timbuctoo*, 1852 (cf. ex.); *Poems*, 1830 (cf. ex.) and 1833 (cf. ex.); the first collective edition of the poems, 2 vols., 1842 (cf. ex.); *The Princess*, 1847 (cf. ex.); *In Memoriam*, the earliest issue, 1850 (cf. ex.); and the private reprint of *The Lover's Tale*, a work originally published in 1833. Of the original edition one copy is known to exist somewhere, and the late Mr. Locker-Lampson had an imperfect copy annotated by the author. Apart from these two representatives, it is doubtful whether the book now exists in the original.

We conclude the account of the month's sales by giving a list of the remaining important works sold on the same day as Sir James Knowles's library, and the day following. These consisted of books mostly in common request, and the record will prove correspondingly useful so far as it goes:—The original library edition of *Thackeray's Works*, 22 vols., 1867-69, £19 10s. (mor. ex., t.e.g.); *Sainte-Beuve's Œuvres*, 57 vols., 8vo, 1843-73, £15 (hf. mor. ex., t.e.g.); Anthony à Wood's *Athenæ Oxonienses*, 5 vols., 4to, 1813-20, £5 10s. (russ. ex.); *The Library of Old Authors*, orig. editions, 53 vols., 8vo, 1856-72, £9 (hf. mor.); Payne Collier's privately-printed edition of *Shakespeare's Works*, 8 vols., 4to, 1878, £10 (hf. mor.); Audsley's *Keramic Art of Japan*, 2 vols., 1875, folio, £5 10s. (mor.); *Holinshed's Chronicles*, 3 vols. in 4, folio, 1586-7, the second edition, £8 (old mor.); Goldsmith's *The Vicar of Wakefield*, with 24 coloured plates, 1817, 8vo, £12 15s. (cf. ex.); Archbishop Cranmer's copy of the *In Danielelem Prophetam libri, etc.*, printed at Basle in 1530, 4to, £19 10s. (orig. oak bds.); the *Assertio Septem Sacramentorum* of Henry VIII., 1521, 4to, £12 (russ. ex.); *Les Œuvres de Rabelais*, 3 vols., Amsterdam, 1741, 4to, £27 (old mor.); Bunbury's *Twenty Plates Illustrating Shakespeare*, in colours, 1792-6, £47 10s. (hf. cf.); Egan's *Life in London*, 1821, £14 10s. (orig. bds.); Vernet's *Cris de Paris*, containing 100 coloured plates, n.d., folio, £17 5s. (leather); and two scarce works by Sir Thomas More. These were *A Dyaloge Concerning the Worship of Images and Relics*, W. Rastell, 1530-1, £20 (old mor.); and *The Confutacyon of Tyndale's Answers*, 2 vols., folio, W. Rastell, 1532-3, £16 15s. (old mor., one leaf defective). Most of the books above-named were the property of Lady Boughey, and at one time formed part of the library of Mr. James Bolton, of Storrs Hall, Windermere.

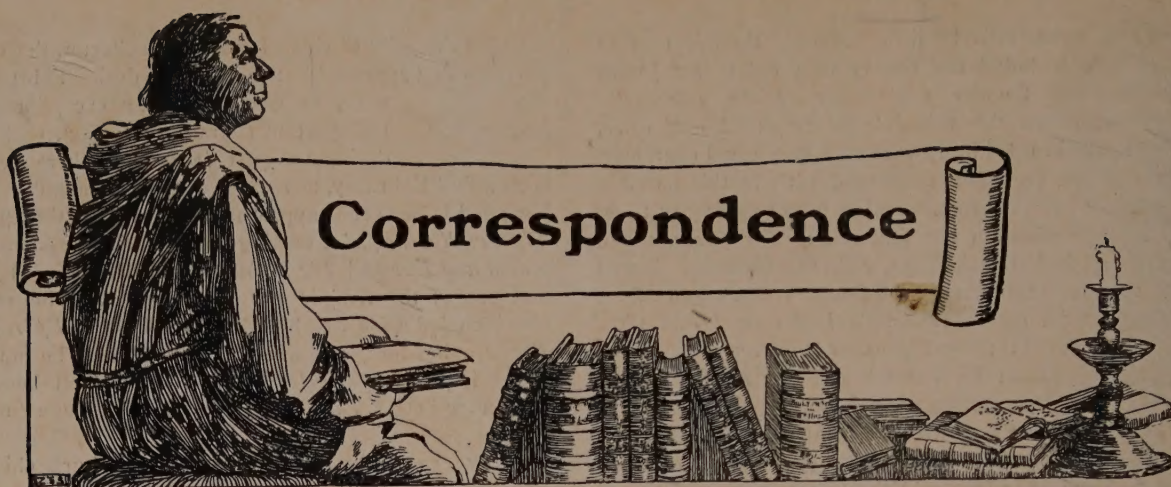
FROM the point of view of the print collector, the engravings that appeared in the sale-room during February were, as a whole, of an exceptionally unimportant character. In fact, seldom during the past decade has there been such a dull February, as regards art sales generally. A few good Dürer prints appeared at Christie's on the 24th: *The Small Crucifixion* making £140; fine impressions of *Adam and Eve* and *The Melancholia*, each made £190; and one of the *Knight and Death*, £175. The sale also included a few Rembrandt etchings, one of *Ephraim Bonus* going for £110, while there must also be noted a fine impression in colours of W. Ward's well-known print after Peters, *The Fortune Teller*, which made £105.

ONLY one really important sale of furniture, china, and bric-a-brac occurred at Christie's during the month, this being comprised of the collections of the late W. Jerdon Braikenridge and the late Edward Steinkopff and others. In the anonymous section the chief item proved to be a large Limoges upright plaque, painted with *The Entombment of Christ*, by Nardon Penicaud, which made £1,260; while an Urbino dish lustred at Gubbio by Francesco Xanto, signed and dated 1538, went for £787 10s. The Braikenridge section consisted almost entirely of old stained glass, one large upright panel of Swiss manufacture, and dated 1523, realising £231.

Finally, mention must be made of a Regence commode finely mounted with ormolu, which made £682, and two Renaissance cabinets, both French, middle of the sixteenth century, which made £399 and £178 10s. respectively.

THE sale of the extensive collection of Greek coins formed by the late Mr. F. Sherman Benson, of Brooklyn, New York, which occupied Sotheby's rooms for seven days, was attended by remarkable success, many of the items realising several times their previous sale-room value. In fact, the sale was a perfect answer to those who contend that the interest in Greek coins is on the wane, the 808 items producing the remarkable aggregate of £15,175. Space does not permit of a notice of even a tithe of the notable prices, and our readers are referred to the pages of "Auction Sale Prices"—our quarterly supplement—in which will be found an exhaustive report.

ONE of the most successful sales of coins and medals held during this season occurred at Messrs. Glendining & Co.'s rooms on the 18th and 19th, many of the medals sold being of an exceptionally valuable and rare character. For instance, a naval gold medal for the Battle of the Nile went for £255; a Victoria Cross awarded to a bugler of the 52nd Regiment for £108; £70 secured a jewelled badge of the Order of the Indian Empire; and a Royal Albert Medal of the second class made £50. Mention, too, must be made of a medal for conspicuous bravery, £15; a Peninsular medal with ten bars, £10 10s.; and an Indian Mutiny medal, £14.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

Engravings.—"Napoleon the Great Rebuking his Officers at Bassano," by T. F. Barker.—A868 (Ballymoney).—This engraving is worth about £1. The other print you describe is not known to us, but it was issued at a period which does not interest present-day collectors, and would not, we think, bring you more than 10s.

"Adornment of Venus," by Bartolozzi, after Kauffman; and "Woman," by Bartolozzi.—A849 (Dudley).—From your list, which gives only vague details, we should say that the only prints of any value are the two we have mentioned above. We know them, however, under different titles, and we must see them to value.

"The Infant Daughters of the Marquis of Abercorn," by Samuel Cousins, after Landseer.—A847 (Bradford).—If your impression of this print has not had the title cut off, it is worth about 50s. The cutting away of margins does, of course, seriously detract from the value of a print. The other subject you mention commands about £1 to 25s.

"Hunting Scenes," by H. Alken.—A827 (Theale).—

So far as we can tell without seeing your hunting prints, the value of the set is probably about £8 to £10.

"The Seasons," by Bartolozzi, after Wheatley.—A835 (Birmingham).—Among prints sought after by collectors this set holds a high place, and from £50 to £60 would not be at all an uncommon price to obtain for them. In fact, a very fine set would probably realise considerably more. It must not be forgotten, however, that original impressions are very rare, and many facsimile reproductions exist. Your china plates do not exceed a few shillings each in value, being of nineteenth century manufacture, and not at all rare.

"The Descent from the Cross," by James Ward, after Dietrich.—A828 (Palermo).—This is a subject that there is very little demand for over here, and the value is about £4 to £5.

Portraits of James I. and Henry, Prince of Wales.—A822 (Belfast).—If in good state, your mezzotints are worth about 15s. apiece.

"Jeu de Mail Flamand," after D. Teniers.—A785 (Chester).—This engraving is worth only 10s. to 12s. Your coloured print of Brighton pavilion would fetch 25s. to 30s. A quarto autograph letter of Sir Walter Scott is priced at £4 in a dealer's catalogue recently sent us.

Prints of Indians.—A777 (Cape Town).—The prints of which you send list are all of little interest, and worth only a few shillings apiece. There are a few prints of American Indians that fetch £3 or £4 apiece; but they are old mezzotints, whereas we believe those you mention are stipples.

Objets d'Art.—Transfer Pictures on Glass.—A808 (Snodland).—Your glass pictures are not worth more than £2 the pair.

Pottery and Porcelain.—French Plate.—A784 (Brough).—Your plate is probably of modern French manufacture. The interlaced L's are evidently intended to imitate the famous old Sèvres mark. If the painting is good, you might sell the plate for 30s. to £2 as a decorative object.

Chinese Bowl.—A755 (Chippenham).—Judging by your photographs, the bowl appears to us to be an old Chinese piece. It is worth, as near as we can appraise it, from £2 10s. to £3.

Majolica Ware.—A876 (Manchester).—From the date you supply, your vases are evidently quite modern. The marks only indicate patterns and factory numbers.

Teapot.—A873 (Tring).—Your teapot is probably Castleford ware. Its value is about 25s. We cannot identify your jug from the mere description.

Silver Lustre Teapot.—A829 (Stockport).—Your teapot appears to be of good quality, and should realise 25s. to 30s.—silver lustre being now much sought after. Early English printed ware is rising in value, and your two plates made by Rogers, of Longport, Staffordshire, between 1780 and 1829, are worth about 25s. The other teapot and two jugs are of English make of the early part of last century, the teapot being worth about £1 10s., and the two jugs 17s. 6d.

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